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GIACOMO MEYERBEER.

BY ARTHUR M. ABELL.

Giacomo Meyerbeer's place in the annals of opera is so well known and understood by the great majority of music lovers that one would not think it possible for a performance of one of his operas to call forth a heated controversy. But this is just what happened recently in London. After a production of "The Huguenots" at Covent Garden, the critic of the London Daily Mail wrote a concise and able criticism of the work, in which all of Meyerbeer's virtues and weaknesses were pointed out. Among other things he called "The Huguenots" "tawdry music." As a result, a number of London Meyerbeer enthusiasts wrote very vindictive replies to the criticism and heaped contumely upon the head of the critic. The zeal and resentment shown by these writers were pointed out. Among other things, had they been defending a contemporaneous hero singled out by them among the operatic composers of the day, but their attitude is astonishing in view of the fact that Meyerbeer has been dead nearly half a century and that he achieved his first great success with "Robert the Devil" just four score years ago.

By way of retaliation the critic of the Daily Mail, whose name I do not know, but who signed his article R. C., wrote a column on Meyerbeer, which is so interesting, so comprehensive and so just, that I will quote it here in full:

"With truly surprising heat, resentment has been expressed about a few rather derogatory words written on the revival of Meyerbeer's 'The Huguenots' at Covent Garden the other evening. One must frankly confess one's previous ignorance of the existence among us of so flourishing a Meyerbeer cult.

"Tawdry music was the term applied to that celebrated opera, in a notice of which journalistic exigencies demanded a brevity incompatible with any elaborated statement of the impressions made by a re-hearing of the work. But any regret one may have felt at wounding the susceptibilities of those to whom Meyerbeer is dear is mitigated by the obvious heartiness and self-satisfaction manifest in their militant reprisals. The writer of the phrase tawdry music has been the object of terms of contumely by the side of which that expression is mild indeed!

"Such loyalty to operas written eighty years ago with a sole view to immediate popular effect is surely strange. Meyerbeer wrote to please. He deliberately wrote ephemeral music—he considered that the flesh pots of Egypt made it worth while doing so, and there is no reason to blame him, as evidence is lacking that he thereby stunted any growth of profound genius within him. But his works, designed solely to suit a certain fashion, necessarily grow old. His poetic quality was nil; his technical innovations were absorbed into the general heritage of the next generation. What could be less surprising than that his works are empty of significance to modern ears? Meyerbeer's superficiality won him immediate acceptance; his superficiality is seen through, and now he is fading away.

"At the moment of 'Robert the Devil' (1831) Meyerbeer certainly had a far more advanced dramatico-musical technique than any of his contemporaries. But this technique served no ideal. It was simply used to dazzle the crowd. Meyerbeer was first and foremost a man of ambition. What he worked for was success, not posthumous glory. He adored the adulation of the crowd. His delight was in the praise of princes. He covered before the disapproval even of those whose opinion he honestly should have despised. With the fervor of a poet in the pursuit of his ideal he collected orders and decorations.

"He was successful, as was merited by the expenditure of such talents with the single aim of giving immediate pleasure. He was the darling of Potsdam and the Tuilleries. Every opera house in Europe from the San Carlo to Covent Garden resounded with his applauded works. Within a year of its first production 'Robert the Devil' was being performed simultaneously at Covent Garden, and Drury Lane. But Meyerbeer would have been mortally offended at the suggestion that his was 'music for the future'—'Zukunftsmusik'.

"The crowd of Meyerbeer's day was enormously pleased with the largely planned spectacular effects lavishly provided in all his dramas. Each work as it was produced was flatteringly what the public wanted, spiced with a judicious flavoring of novelty. Meyerbeer stirred their pulses with the beat of strenuous, rather blatant rhythms, the sonority of large choral masses, the roar of augmented orchestras; while they found emotional moments adequately interpreted by his characteristic streaming through obvious tunes. And he was considered really 'grand'! For all sorts of meretriciousness and bombast can, with

the glamor of novelty, be imposed on the popular taste as 'grandeur.'

"Meyerbeer's success was not won without brilliant gifts. The chief was his power of assimilation. A man without nationality or style, he absorbed three nationalities, and at least half a dozen styles. We see him first plunged in eighteenth century counterpoint as a pupil of Abt Vogler at Darmstadt. He writes sacred songs to words by Klopstock, an oratorio, a Biblical opera ('Jephthah's Vow').

"His bosom friend is Weber, and he is consequently attracted by Weber's dreams of national, German, romantic music. Then the glittering Rossini dawns on his horizon, and the German vanishes in a delirium of Italian enthusiasm. Weber is left lamenting that 'a German artist, gifted with such huge creative power, could, for the sake of mere wretched popular success, condescend to be a



mere imitator,' while Meyerbeer, under Italian skies, is writing Rossinian operas—'Romilda,' 'Semiramis,' 'Emma of Leicester,' 'Margaret of Anjou,' 'The Crusader in Egypt.'

"But Italian success palls when Paris, where opera was treated with lavish settings nowhere else seen, appears conquerable. He slickly adapts himself to French grand opera with 'Robert' and 'The Huguenots.' Then the German reappears when, lured back for a time to the Prussian Court, he writes an opera ('The Silesian Camp'), in which Frederick the Great appears as the hero and even plays the flute. Later there are French operas-comiques—'Dinorah,' 'The Northern Star'—and grand operas, 'The Prophet' and 'L'Africaine.' Meyerbeer was a sort of musician-stockbroker who, out of capital subscribed by Weber, Rossini, Spontini and others, built up a glittering fortune—or at least a large life annuity.

"Critics of Meyerbeer have, it seems to me, gone a little far in charging him, as he does Donald Tovey, with 'the debasement of French grand opera.' True, not one of Meyerbeer's operas contains a single loftily poetic motive. He was a cultivated man, so his acceptance of the fustian offered him by his Paris librettists must be attributed to sheer cynicism. 'Robert the Devil' is a jumble of mock romantic absurdities. 'The Huguenots' is a dull and complicated story which to take on satisfactory shape would need to be divested of the music and re-written by an Elder Dumas. Among those who listen, how many have the least idea of what it is all about?

"But his themes brought about at least an extension of the operatic field of his day, and his technique certainly pointed a path in the direction of massive and sonorous stage effects. He had an Oriental taste for the sumptuous and imposing, and it is not difficult to understand the

impression made, eighty years ago, by the piled-up masses of sound in his finales, and his striking use in the orchestra of the scarlets and electric blue of the brass.

"This is just recognition of Meyerbeer's claims to historic importance. But technical characteristics such as these are inevitably incorporated in the whole art-work of the next generation. Technical 'trouvailles' do not give permanent life. For that the glow of a poetic flame behind is essential.

"Historically Meyerbeer has immense importance. From the point of view of living art he was a musician of superficial pomp and show. He was a master of effective pageantry at a time when opera houses were without rivals in providing a dazzled public with sumptuous stage shows. Today this blaze of pomp has considerably faded, and the hollowness of his material appears now undisguised.

"All his dramas are tediously conventional and characterless—his Huguenots and Catholics might every bit as well be Guelphs and Ghibellines. One can no longer fail to perceive the banal droop of his melodies and his rhythmical vulgarity. His emotional force is false and bombastic. But Meyerbeer will yet live, though their merely spectacular effect fail to preserve a vogue for his operas. He will live through his military marches, which, written with the greatest energy and spirit and scored in blazing colors, are second to none."

"R. C."

From Richard Wagner's pen we have estimates of Meyerbeer which contradict each other. In 1839, after Wagner had first met the composer of "The Huguenots" at Boulogne-sur-Mer, he wrote in a letter addressed to Meyerbeer himself: "You have solved the musical problem of the German and united the best points of the French and German schools, thus making the creations of your genius universal property."

Later he expressed a very different opinion of the Berlin Jew, declaring that his influence on the tastes of the Germans was exceedingly baneful. "Meyerbeer took as his guide the existing taste of the public," writes Wagner. "Being a Jew, he spoke every modern language with equal interest and set each to music without any regard for their individuality excepting as to the point of their suitability to serve the purposes of his music in accordance with his wishes. The secret of the success of Meyerbeer's operatic music is 'effect.' If we are to define this word 'effect' more exactly, we might say 'Wirkung ohne Ursache' (effect without cause)."

These two diametrically opposed opinions as to his colleagues in art would seem to show Wagner in a very inconsistent light. But in his defense it must be pointed out that Wagner himself was at that time strongly under the influence of the Italian school. His first great opera, "Rienzi," was then in preparation and was not finished until the following year. Wagner was then far removed from the "Tannhäuser" and "Lohengrin" period, not to mention his later works; so that it was but natural that he should then see in Meyerbeer an ideal composer. It was equally natural that his own views should change materially during the next few years, which marked a period of tremendous growth and development in Wagner's career.

To be sure, when Wagner first met Meyerbeer at Boulogne-sur-Mer, he was on his way to Paris, where he hoped to gain a permanent foothold and he had high hopes of Meyerbeer's assistance. The latter, however, although he received Wagner cordially, really did very little for him. Three years later, when Wagner was endeavoring to get his "Flying Dutchman" brought out in Berlin, it was thought that Meyerbeer, who was then busy with the preparations for the first Berlin performance of his "Huguenots," intrigued against him, and so successfully as to prevent the production of the "Flying Dutchman." Certain it is that Wagner offered the premiere of his "Dutchman" to Berlin and that the work was not accepted; but it was later proved that Meyerbeer had nothing to do with this rejection. Von Küster, the new Intendant of the Royal Opera, considered the "Flying Dutchman" unworthy of performance at his institution. The year before, when he was still Intendant at Munich, the work had been offered him, but he declared that it was "impossible for Germany."

A great event in Meyerbeer's life was the Berlin premiere of his "Huguenots," which occurred at the Royal Opera in the presence of the entire court and a brilliant assemblage on May 20, 1842. Strange to say, Berlin, Meyerbeer's native town, was the last important city on the Continent to accord him recognition. The critics had condemned "Robert le Diable" and "The Huguenots" was six years old and had made the rounds of all the European stages before Berlin decided to produce it. So it was with no little trepidation that Meyerbeer, who had been spoiled by his foreign success, looked forward to the first performance of the work in his home city. It was a timely production. Meyerbeer believed in Goethe's saying:

Wer vieles bringt,
Wird manchem etwas bringen

And this was particularly true of "The Huguenots." The Prussian king loved display and brilliancy; the people

clamored for melody and sensation; both were satisfied in "The Huguenots," and for the musicians there was the enriched orchestration and for those who laid stress on the libretto there was the masterful, highly dramatic fourth act. In short, there was something for everybody, even the critics now recognized in Meyerbeer a potent factor in the operatic world. The success of that first Berlin performance was enormous and from that time on Meyerbeer had an immense vogue in Berlin and all Germany.

The Dalcroze School in Hellerau.

The famous Dalcroze School for Music and Rhythm, also for Rhythmical Gymnastics, will soon begin its courses for teachers and dilettantes, in Rhythmical Gymnastics, Ear-training, Improvisation, Anatomy (in connection with gymnastic study, etc.), Solfeggio, Transposition, Harmony (also special courses for the Theater and Opera) at the splendid new and modern school building now being erected in the garden city of Hellerau (a near suburb of Dresden), and which will open for the school year on October 15, 1911. The prospectus gives all desired information. Send for circular to the Bildungsanstalt Jacques-Dalcroze, Dresden-Hellerau.

This movement for a thorough and comprehensive musical education, which includes all branches of music except that of special instruments and special vocal culture, is attracting all the leading musical minds of Europe. Up to the present day nearly all the leading conservatories of Europe and many of the leading operatic stages are making the courses compulsory. The demand for teachers has been so great that it cannot be supplied quickly enough. Such men as Max Schillings (Stuttgart), von Schuch (Dresden), Steinbach (Cologne), Prof. Kretschmar (Berlin), and representatives from the Vienna Conservatory, etc., were present in person at the recent examinations and endorsed the system. The great importance of this movement cannot be easily overestimated, and as to its beauty, worth and practical use, it must be seen and heard to be fully appreciated. No outsider can form an idea of all that is comprised in the term "Rhythmical Gymnastics," for instance, a phrase which in this system implies a liberal musical education.

In short it is acknowledged to be the greatest movement of the age as relates to musical education. Prof. Dalcroze is a genius of an entirely sui generis order, and his works are among the most valuable contributions to musical pedagogy of the present day. Dresden is greatly to be congratulated on having won such a master.

Maine to Produce Another Great Singer.

Eleanor McLellan, the vocal teacher, who is spending her summer in Maine, has discovered a remarkable voice in that State. The young singer is a French girl, Fedora



FEDORA LANGLOIS.

Langlois of Waterville. The family of Mlle. Langlois is musical, and her brothers also possess unusual voices. Miss McLellan says she has never heard an untrained voice so remarkable as that revealed by the young girl, who is only seventeen. Miss Langlois will come to New York to study with Miss McLellan this season and in addition to studying with this experienced teacher, the embryo prima donna will become the special protégé of her voice teacher. Every one who has heard Miss Langlois' "God given" voice ex-

claims "Maine is to produce another great singer."

Among the prima donnas born or reared in Maine are Lilian Nordica, Emma Eames, and Annie Louise Carey-Raymond, now retired from public life.

Manager Hawley Visits New York.

Oscar Hatch Hawley, manager of the Cincinnati Symphony Orchestra, Leopold Stokowski, conductor, paid New York a business visit within the past few days. Mr. Hawley predicts a brilliant season for the Cincinnati orchestra.

At one of Liszt's receptions Rubinstein played Schumann's "Symphonic Etudes" "in an indescribably inspired manner." "By way of thanks Liszt in turn gave a luminous version of his transcriptions of some songs by Lassen. . . . Delightful though Rubinstein was, his playing could not stand comparison with the dematerialized playing, so to speak, of Liszt."—Le Mara's "Liszt und die Frauen."

Leon Rains a Favorite Operatic Basso.

When Léon Rains was engaged for the Royal Opera, Dresden, in 1899, several German singers at the Metropolitan Opera House where Rains was singing at the time



LEON RAINS AS THE CARDINAL IN "THE JEWESS."

urged him to give up the contract if he could do so. His fellow artists did not think it wise for the young basso to ally himself with the Dresden Opera House, for they already had a number of basses there. But Mr. Rains lived up to his contract, and at his first appearance as the Landgraf in "Tannhäuser" he won the public and the press of the beautiful Saxon city. Scarcely a week passed in the first year that he did not learn a new role. In spite of all hindrances, Rains prospered. He was, perhaps, the first American male singer to sing and hold a leading position on the German operatic stage, and through his example and influence doors were opened to other Americans.

No doubt if Mr. Rains had failed there would be fewer Americans singing in Germany today. Mr. Rains' success is due to his fine acting as much as to his noble voice and fine talents. The accompanying picture represents the singer as the Cardinal in "The Jewess."

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Dr. Bruns' Pupils Praised.

The Berlin Börsen Courier writes of the singing of Dr. Bruns' pupils at a public concert given last May:

At the recital on May 4, given by Dr. Paul Bruns, professor of singing and author of technical books on the subject, he was assisted by former pupils, among whom were the highly gifted dramatic singer, Mimi Gutheim-Poensgen (Magdeburg), who is at present engaged as guest at the Royal Opera; the lyrical tenor, Anton Hummelshausen (Hannover); the opera singer, Kurt Langa (Hannover), and the concert singer, Milly Hagemann, wife of Dr. Karl Hagemann, director of the Hamburg Theater.

Zimbalist's Performance of Tschalkowsky Concerto.

The Berlin public and press seem to vie with each other in acclaiming Efrem Zimbalist, the noted Russian violinist. Two of the leading daily papers write of him as follows:

At the Berlin Philharmonic concert Zimbalist played Tschalkowsky's concerto superbly.

A rich and beautiful tone, most dazzling and finished technique, a healthy artistic perception, warmth and virility are Zimbalist's qualities. He had a great ovation.—Vossische Zeitung, Berlin, March 1, 1911.

Zimbalist proved to the large audience present that he is an exceptionally fine artist, and one in the first rank, so fine was his rendering of the Tschalkowsky concerto, which Zimbalist played with a wonderful tone, a fine conception and admirable temperament.—Berlin Lokal-Anzeiger, March, 1911.

Lhevinne Before Royalty.

In a letter from Josef Lhevinne, the Russian pianist recalls interesting features of his recent visit to Spain, where, among other appearances, he was honored by three engagements with the Philharmonic Society of Madrid, which is composed of over 1,200 of the leading officials and prominent people of the capital. No tickets are sold, admission being only by invitation. These concerts were attended by the royal family, for whom Lhevinne was

later on invited to play at the palace. Following his appearance there he was presented with a costly jewel in token of the royal appreciation. On his return to France he had the privilege of journeying partway with King Alfonso, whose simplicity, cordiality and democratic ways impressed him deeply.

A New Musical Movement in Newark, N. J.

Newark, the hustling New Jersey metropolis, just seven miles from New York, is about to have itself counted with the musical cities of the country. The remodeled Symphony Auditorium, corner of Broad and Hill streets, will be the scene this coming season of concerts and musical events of the first class. The manager of the building, Siegfried Leschziner, has booked many of the biggest attractions that are announced to be in America during 1911-1912. The new auditorium will be dedicated early in October. There is to be a banquet for which invitations will be issued to managers and artists in New York as well as officials of the nearby cities. The first performance of the season is to be given by the Russian dancers, Anna Pavlova and Mikail Mordkin, on the night of October 7.

October 9, a week's musical festival will begin, for which the Metropolitan Opera House Orchestra has been engaged. The first night will be devoted to music by native composers, Alma Gluck and Herbert Witherspoon of the Metropolitan Opera Company appearing as the soloists. October 11 is to be "Italian night" and this concert will be conducted by Mr. Pasternack, also of the Metropolitan Opera Company, with Frances Alda, the prima donna, and Evan Williams, the concert tenor, as the assisting soloists. October 13 is to be devoted to Wagner with Marie Rappold as soloist and another singer to be engaged later.

Other attractions booked by Mr. Leschziner for the season include Kubelik, Kathleen Parlow, Maud Powell and Francis Macmillen, violinists; Paulo Gruppe, cellist; Tetrassini, Mary Garden, Berta Morena, Johanna Gadske, Eleanor de Cisneros, Riccardo Martin and David Bispham, among the singers; Lhevinne among the pianists.

Besides the music festival and concerts to follow, Mr. Leschziner announces that there will be lectures on music, the drama, sciences, literature, and meetings of special character like politics, religion and civic matters.

The main hall of Symphony Auditorium seats over 1,200; then there is a tier of boxes and a gallery with seats for about 600 more. In Newark they are saying that when the tunnel extension of the Pennsylvania Railroad is complete New Yorkers will come out to Symphony Auditorium to hear classic music. Perhaps!

Maria Gay's Gifted Brothers.

As a usual thing when there is one gifted member of a family the remainder turn to other pursuits. But in the case of Marie Gay, prima donna contralto of the Boston Opera Company, the reverse holds good. This picture, representing the Pichot-Costa Spanish Trio, includes the two brothers of Madame Gay; Louis Pichot, the violinist,



PICHOT-COSTA SPANISH TRIO.

and Ricardo Pichot, the cellist. With a record of seventy-six successful concert engagements filled in the principal music centers of Europe during the past season, it is small wonder that several American managers have approached these young men with offers for a tour of America, which promises to be consummated before very long, particularly as these offers have been taken under serious advisement by the well known prima donna herself, who sponsors these younger members of her family.

Leon Rice Opens a New Office.

Leon Rice, the tenor, has opened an office in the Knickerbocker Theater Building on Broadway. Mr. Rice states that the work of directing his tours will be made from this office. As a preliminary to the season, the singer is to give recitals at points in the Catskills and Adirondack mountains during the month of September. His regular tour begins in October and this will take the singer through the New England and Middle States. Mr. Rice may be engaged through any of the musical agencies in the East.

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Lillian Grenville in Three Roles.

The operatic world has not forgotten the success which Lillian Grenville made last season when called upon at the eleventh hour to sing the role of Thais. The same season the young singer also won successes as Mimi in "La Boheme" and Antonia in "Hoffmann's Tales." The following notices from Philadelphia and St. Louis papers tell of the young soprano's triumphs in these roles:

An audience coldly disposed at first was soon won over to the new singer, and before the end of the first act she had demonstrated her qualifications for the exacting role. She presents the three requirements for the part, attractiveness of person and art fully equal to the alluring qualities of the character, and a voice of more sweetness, if less resiliency, than is possessed by Garden. Miss Grenville looked superb as the Alexandrian woman of the world and equally attractive as the nun. Her physical allurements were at all times potent to the role. With little to ring in the first act to demonstrate her vocal powers, her opportunity came in the second, when she encounters the sterner music. It was following her duet with Athanael that the large audience warmed up to the singer and gave her a tremendous ovation. Miss Grenville's best number is the song relative to the image of Eros.—Philadelphia Press.

The services of a young American soprano—Lillian Grenville—became of supreme importance to Andreas Dippel and his Chicago Grand Opera Company at the Metropolitan Opera House yesterday afternoon. "Thais" was scheduled. Mary Garden, so prominently identified with this work, was ill and unable to appear. Miss Grenville is the only artist in America familiar with this role. She has sung it in Europe, but never in this country. She appeared at the matinee without a rehearsal, scored a deserved personal success and was indeed the sole instrument enabling Mr. Dippel to make good his promise and present the opera. Mary Garden's dispute with Lina Cavalieri over the American rights to the part is well remembered and Miss Garden's identification with "Thais" has been so persistently emphasized that Lillian Grenville's achievement became doubly arduous and doubly creditable.—Philadelphia North American.

Miss Grenville stepped into Mary Garden's shoes when that artist developed a cold which prevented her from appearing as Thais, and thus she enabled Herr Dippel to maintain his scheduled repertory. She, too, achieved success. Mary Garden's absence served to introduce to Philadelphia Lillian Grenville, another American prima donna who has won fame on the other side and also in Chicago this season. Miss Grenville is young and possessed of much pulchritude, her temperament, physique and talents admirably fitting her for the portrayal of the role which she essayed. She has a lyric voice of considerable range and beauty. Her beautiful tones in sustained pianissimo revealed an uncommonly interesting phase of her vocal art, and her ability to color lyric work with dramatic and emotional significance was marked. In general, her interpretation of the role of Anatole France followed the lines both lyrically and dramatically of Garden's.—Philadelphia Evening Star.

Miss Grenville was quite as effective in the pathetic role of the poor Parisian sewing girl as in that of the bejeweled siren of Alexandria, in which she gave our opera goers a delightful surprise last week. Indeed, she excelled. Her representation is quite as good as Melba's dramatically, and in figure she is the ideal Mimi. The exquisite delicacy of her farewell song to Rodolfo in the scene that precedes Mimi's death could not have been improved.—Philadelphia Evening Item.

Miss Grenville was a lovely Antonia, and in all respects the singing success of the entire engagement. Her voice is a perfectly pure soprano of splendid range that quite filled the most remote recesses of the building. Clad in her simple white gown, she was a picture to behold. Her singing and acting in the fatal duet at the piano with Mr. McCormack was too lovely for description.

This young American singer seems destined to achieve extraordinary success in the realms of bel canto music. She seems to have everything that is essential to such an eventuality.—St. Louis Republic.

Bispham at His Country Home.

David Bispham has returned from his western Chautauqua concert appearances and will spend the remainder of the summer at his country home in Rowayton, Conn.

"If David Bispham," writes an admirer, "should elect to sing his programs in Choctaw, Hindoo-Parsee and Babylonian, he would be greeted with the same violent enthusiasm, for his vivid personality and his individual and magnetic style of singing win and hold his audience from start to finish. But Mr. Bispham elects to sing his songs in English and thereby not only wins the enthusiasm of his audiences but their gratitude as well. Of course Europeans who come to our shores cannot be expected to sing in the language known to us, and we must listen to them from a slightly different standpoint. Mr. Bispham is right in the stand he has taken and the sooner American singers acquire a little common sense and sing in a tongue understood by their audiences the better it will be for them and their art."

MacDowell Club to Sing Liszt's "St. Elizabeth."

The MacDowell Chorus, assisted by leading soloists and the New York Philharmonic Society, will present Liszt's oratorio, "The Legend of St. Elizabeth," at Carnegie Hall, Monday evening, December 11. The announcement that this is the "first" New York performance is incorrect. The work was sung eleven years ago by the Brooklyn Oratorio Society at the old Academy of Music in Brooklyn, under the direction of Walter Henry Hall.

Beginning in September, the MacDowell Chorus will hold voice trials. Applications may be made to Mrs. Frederick Edey, 10 West Fifty-sixth street.

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BERNICE DE PASQUALI'S MANY ROLES.

Gracious Womanhood of the American Prima Donna Has Made Many Persons Happy—
Some of Her Varied Experiences During the Past Season.

All students of the English language will agree that the best definition of the misused word "lady" is a gentlewoman, one who is kind and considerate, particularly to inferiors. Great singers as a class have not established a reputation for unselfishness. Many think twice about their own comfort and pleasure before thinking once, if at all, about the pleasure and comfort of others, but for the minority that is kind and thoughtful the world is truly grateful. Among celebrated singers noted for the kindly acts to persons of high and low degree, Bernice de Pasquali may be counted with the most generous. During the year—and she has had a very long season—the singer traveled from one end of this country to the other; she visited the Far West; the extreme North; the Middle West, the East and made a trip to Cuba to sing at a great concert in Havana on the Fourth of July. From all of these tours, word has been received, which in more ways than one testified to the womanliness and kindness of the singer.

In many places, Madame de Pasquali raised her beautiful voice to sing in private for those unable to hear her in public. It appears that she often went considerably out of her way to gratify the eager wishes of some human creature of humble or obscure position. In Denver, for instance, Madame de Pasquali was the guest at a fine house, where they employed a Japanese butler. Accidentally, she heard that this man had expressed a wish to hear her sing. She made it her business to speak to the butler, and when she offered to sing for the man he was overwhelmed, and when the time came and she did so, imagine his feelings when the prima donna, to her own piano accompaniment, added the Japanese national hymn. She sang it in Japanese. The eyes of the butler filled with tears and the habitual Oriental reserve was broken. Madame de Pasquali had learned to sing this Japanese hymn in England, during a fete at which Japan was specially honored. Here is another illustration for singers and it is that they ought never miss learning something that will add to their store of accomplishments. Little did Madame de Pasquali think when she mastered the Japanese language sufficiently to sing the national hymn in the original that she would sing it later in the United States to a Japanese butler in the home of a rich American. On other occasions she has sung ballads for servants who heard her practicing and who regarded the honor, rightfully, as rare occasions in their lives.

Conditions somewhat different were met when Madame de Pasquali was in Ann Arbor, Mich. While singing at the public concert, the prima donna noticed several nuns in the wings listening to her and seemingly spellbound. Later when she talked with them, she learned that they were at the head of a Convent School at Monroe and because of the austere rules of their order, they did not have opportunities to attend public affairs. Imagine the feelings of the consecrated women in the black robes, when the noted singer volunteered to visit the convent and sing for all the nuns and their charges, which she did before she left the State.

When Madame de Pasquali was in Cuba the first week of July to sing at a great patriotic concert, she later agreed to sing for as many Daughters of the American Revolution as were in the Cuban capital, Havana, at the time. The singer herself (a native of Boston and a descendant of an old colonial family) belongs to the Daughters, and she never misses an opportunity to help the different chapters in their patriotic endeavors. While in Havana Madame de Pasquali had the privilege to step aboard the wreck of the United States cruiser Maine, and she is the only woman who had this honor.

The important summer engagements which Madame de Pasquali has had include the national saengerfest in Milwaukee, in June; engagements in Houghton, Mich., August 8 and 9, at the twenty-fifth celebration of the Michigan College of Mines, and the great saengerfest of the North Pacific Saengerbund, held in Seattle, Wash., from August 17 to 21.

Madame de Pasquali and Ludwig Hess, the German tenor, were the artists engaged for the Michigan festival and also for both the saengerfests in Milwaukee and Seattle. The programs of all these events disclosed remarkable repertoires for the artists. At Houghton, Madame de Pasquali and Mr. Hess sang both days. On the first day Madame de Pasquali gave the polonaise from "Mignon" (Thomas) and a group of old Irish songs—"Mary," "The Mother's Lamentation," "Molly Bawn" and "The Low Back Car"; she also appeared in duets with Mr. Hess. The second day, Madame de Pasquali sang in

the first half of the program, "Ah fors e lui" from "Traviata" (Verdi) and then she delighted the large and distinguished assemblage with the "Caro Nome" from "Rigoletto" (Verdi).

Turning to the far Northwest, it has been learned that Madame de Pasquali as well as her associate, Mr. Hess, were the stars of the saengerfest. A special telegraphic dispatch from Seattle to the New York Staats Zeitung speaks of Madame de Pasquali's singing of five songs by American composers. This was deemed a great tribute to native music, coming as it did at a musical celebration of citizens of German birth or of German parentage. The immense audience received the songs with great enthusiasm. At the Seattle festival Madame de Pasquali sang Friday and Saturday evenings, August 18 and 19. Friday evening her numbers were an aria from Mozart's "Cosi fan tutte" and "La Calandrina," by Jomelli. Saturday evening she sang first the florid aria, "Thou Charming Bird," from David's "Bird of Brazil" (with flute obligato), and then the group of songs by Americans, mention of which was dispatched to the New York Staats Zeitung. The songs were "June," by Lola Carrie Worrel; "I'm Wearin' Awa' Jean," by Arthur Foote; "The Last Dance," by Harriet Ware; "From the Land of the Sky-blue Water," by Charles Wakefield Cadman; "Persian Serenade," by Cooke, with flute obligato. A cadenza for this song was especially written for this prima donna.

Madame de Pasquali is under the management of the Concert Direction M. H. Hanson. For the coming season, she has been booked for many concerts. When the opera season opens at the Metropolitan Opera House, Madame de Pasquali will return to her duties there, but throughout the autumn, winter and spring she will fill concert engagements as heretofore. At the Metropolitan Opera House and with the Metropolitan Opera Company in other cities, Madame de Pasquali has sung the following roles: Lucia in "Lucia di Lammermoor" (Donizetti), Norina in "Don Pasquali" (Donizetti), Adina in "L'Elisir d'Amore" (Donizetti), the Lady Henriette in Flotow's "Marta," Suzanna in Mozart's "Marriage of Figaro," Rosina in "The Barber of Seville" (Rossini), Gilda in "Rigoletto" (Verdi), Violetta in "La Traviata" (Verdi), Nedda in "Pagliacci" (Leoncavallo), and Mimì in "La Bohème" (Puccini), and Micaela in "Carmen" (Bizet). It is rarely that the coloratura soprano attempts roles like Mimì, but Madame de Pasquali did it on one occasion at the New Theater to oblige the management, and she sang the music beautifully and acted the role with convincing power.

In addition to her triumphs in the United States and Canada, Bernice de Pasquali has had notable successes in Italy, Mexico and Cuba. She has received offers from Germany and from South America, which she was unable to consider because of her engagements in the New World. Particular notice of Madame de Pasquali as a concert singer was taken because of her great successes at the Sunday nights concerts at the Metropolitan Opera House. At these concerts she became the idol of the musical masses who have few opportunities to attend opera on the high-priced subscription nights. Since she established her popularity at these concerts, other cities have been sending in demands for her and these demands are growing more numerous with each returning season. Mr. Hanson has booked many concerts for the prima donna, of which mention will be made from time to time.

Charles W. Clark's Tour in England.

Charles W. Clark, the baritone, left for Europe Tuesday (yesterday) on the steamer New Amsterdam, of the Holland-American line. Beginning September 15, Mr. Clark will make a tour of England and the English provinces. He will remain abroad until Christmas, when he returns to America for an extended tour from January 1 to June 15, 1912. The singer will go West first, visiting the Pacific Coast and Canada. In the late spring, he is to make a tour of the Eastern states. Mr. Clark's tour is under the management of the Redpath Concert Bureau of Chicago. He stated before sailing that this will be the longest tour of America he has made.

New Bookings for Goodson.

Antonia Sawyer, of 1425 Broadway, New York, announces several additional bookings for Katharine Goodson, including the New York Philharmonic Society, the New York Symphony Orchestra and a large club in Buffalo, N. Y. Miss Goodson arrives in this country early in

January to begin her tour with the Boston Symphony Orchestra. She is to play also four times with the Minneapolis Symphony Orchestra and in recitals at Raleigh, N. C., and at the new Symphony Auditorium in Newark, N. J.

More Ovarions for Bonci in South America.

Alessandro Bonci's successes at the Opera in Buenos Aires this summer have been widely heralded. THE MUSICAL COURIER has previously published a number of the criticisms, or translations of criticisms. Since then the great tenor has had more ovations. The following reviews are among the latest received:

Bonci's *Almaviva* was a superb piece of work. He sang "Ecco ridente in cielo" very beautifully and his "Se il mio nome" was a grand rival to his usual rendering of "Una furtiva lagrima" in "Elisir d'Amore." The act ended in an ovation for the work of the tenor and baritone in the final duo. The entire performance was most satisfactory and, to repeat the words of the libretto, "A harbor of quality."—La Prensa, June 26, 1911.

The Colon Theater was crowded to the door yesterday for the third matinee of the season to hear the "Barber of Seville." . . . Following Maestro Vitali's symphony, for which he received a well merited ovation, and the "Serenata," a religious scene pervaded the vast auditorium to hear Bonci with his warm insinuating voice sing "Ecco fiorente in cielo," a pin dropped could have been heard. His delightful singing went floating all over the big theater like a spring breeze of perfumed sweetness and even before the awakening of Rosina clamorous applause demonstrated to Bonci the feeling of sympathy and pleasure in his audience. No less successful was Bonci in his parts with Madame Barrientos, Tibba Ruffo and De Angelis, singing his beautiful clear notes and producing the shading that only his grand art can bring forth in Lindoro's song. The first act ended with immense applause and four curtain calls, and in the second and third acts the count or rather the "king of bel canto" was none the less convincing and admirable in every sense, never having recourse to exaggeration nor vulgarity.—La Patria degli Italiani di Buenos Ayres.

"La Bohème" of last night, with a cast including the incomparable Bonci, maestro of bel canto; Madame Bori, Madame Gonzaga, De Luca Badini Paterna, with Maestro di Vitale as musical director, was a performance never to be forgotten. Bonci's Rodolfo was a masterpiece; he surpassed, and, as a matter of fact, always does surpass the highest exigencies, both as a singer and an actor. In the first act he infused no end of life and spirit into the part—nothing could have been more beautiful than his rendering of "Che gelida manina" and the final duet, his "golden throat" pouring forth a wealth of sweetness and pathos. Storms of applause and numerous curtain calls showed the public's appreciation. The manner in which he passes from scorn to anxious interest, from affection to the pain of parting and finally to grief at the loss of the woman he loves is marvelous. What a voice! What art of singing! What diction! Bonci is not only the master of Italian bel canto, he is an artist in the fullest sense of the word.—Il Giornale de Italia, July 5, 1911.

The performance of "La Bohème" last night was a most gigantic success—a full house from top to bottom. Bonci was greeted with immense applause at the end of the "Racconto." The quartet at the end of the third act called for even greater applause, and, in fact, it had to be repeated notwithstanding the fact that a rule had been established to grant no encores, but the applause was so persistent that the rule had to be broken, and the applause following the encore was deafening.—La Patria degli Italiani, July 5, 1911.

Bonci was a grand Rodolfo. We are well acquainted with the ability and valor of his beautiful tenor voice; his art also is to our liking, but his work in "La Bohème" last night filled even the most exacting with satisfaction.—La Argentina, July 5, 1911.

Bonci was a Rodolfo of which there are very few. His singing and acting of the role were perfect and such that no better could be possible.—La Prensa, July 5, 1911.

Bonci's part was a big success. This opera suits him perfectly. It is not the first time that this artist has found in our audiences the fullest and most satisfactory approval, and such recognition of his rare merits, due, of course, to the beautiful quality of his voice; his method of singing and the agility of his phrasing. His "Racconto" was received with the greatest applause and was mainly the reason for the enthusiasm the quartet of the third act caused and which the persistent clamor of the audience compelled an encore of, although encores had been prohibited.—La Nación, July 5, 1911.

Charlotte Guernsey Re-engaged by Leps.

Charlotte Guernsey, soprano of the Chicago Grand Opera Company, has been re-engaged by Wassily Leps for next summer's concerts at Willow Grove, Philadelphia. Miss Guernsey sang at the concerts this season and because of her brilliant success with the public she was immediately secured by Mr. Leps for the following summer. Another engagement that has come to Miss Guernsey through her appearances at Willow Grove is a series of Sunday night concerts in Camden, N. J. The manager of these concerts heard Miss Guernsey at Willow Grove and at once made an effort to engage her for the New Jersey concerts. It is expected that the young American tenor, Philip Spooner, will also sing at these concerts, which are given once a month before overflowing audiences.

Lambert Puppi to Make Debut.

Blanche Goode, a gifted young pianist, who studied for two years with Leschetizky in Vienna and the past two winters in New York with Alexander Lambert, will make her debut next season with one of the New York orchestras. Mr. Lambert is spending the last weeks of his holiday in Milford, Pa. As previously stated in THE MUSICAL COURIER the master will soon take up his work of teaching at his Lexington avenue studio-residence.

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Janpolski's Restful Summer.

Refusing to consider the many advantageous offers made him for summer concert and recital work, Albert Janpolski spent the past three months at his summer home at Blithedale, Croton-on-the-Hudson, N. Y., and the accompanying picture of himself and his charming wife well attests the "dolce far niente" existence which has been his during this interval. By way of explanation Mr. Janpolski states that the little child belongs to a friendly neighbor (probably attracted to the scene by the pleasant smile of the genial baritone, a smile which really



MR. AND MRS. JANPOLSKI.

is well warranted by the splendid schedule of the coming season's dates booked for the popular singer). His tour will take him as far west as the Pacific Coast in recital and orchestral concerts.

Mrs. Janpolski, who is the critic, accompanist and ideal companion, all in one, usually accompanies her gifted husband on all his travels.

Charlotte Lund's Season.

That nothing succeeds like success never had truer exemplification than in the case of Charlotte Lund, the well known prima donna soprano.

With a brilliant season to hark back upon in which her

triumphs at the Atlanta (Ga.) Festival, in her New York recital, and with the Apollo Club in Brooklyn, are well remembered, Madame Lund is opening her second season in this country with a series of return engagements in addition to the extensive tour already booked for her by Manager Marc Lagén. Thus Madame Lund begins her present activities with a recital at Westminster College, New Wilmington, Pa., September 30. Following that comes a Canadian tour, beginning in Quebec, October 5, and then a tour of twenty concerts which will take the singer as far West as the Pacific Coast. *

That Murderous Motor Music.

The Pro Bono Publicos and Constant Readers of some of our contemporaries and Mrs. Rice of the Society for the Suppression of Unnecessary Noises have been mightily busy with their pens and in interviews recently over the question of the proper sort of a warning signal for automobiles. The mooted point is whether such a signal should be one of startling suddenness and horrific in its warning or else a gentle and polite announcement that it would be well for the pedestrian to remain on the sidewalk. While the dispute is unsettled it is timely to point out how they do such things in London.

According to a writer in a musical weekly of that town motor drivers now use a keyboard arrangement enabling them to play a snatch of some air familiar to British ears. As none of the horns are pitched in the same key the pedestrian is more than likely to be saluted at some busy corner with the strains of "Annie Laurie" in B flat, "The Lost Chord" in C and the "Banks of the Allan Water" in F. But with the Briton's well known love for syrupy sentimentalities he is bound to stop short when he hears his old favorites.

While our love of song is no less marked than that of the average Briton—witness the money Caruso earns here every winter—our taste is for the newer things, and it is fortunate that our balladists' vocabulary is singularly rich in titles of songs that would serve excellently as warnings when sounded on motor horns. What could be more appropriate for a taxicab chauffeur to play than "If You Ain't Got No Money You Needn't Come Around"? Just before some of the numerous accidents that send joy riders to hospitals it would be eminently fitting for the drivers to play "All Aboard for Blanket Bay" or "Meet Me in Dreamland." When a motor just manages to cross in front of some railroad train the horn might sound "I Don't Care If You Never Come Back"; and when there is a dispute before a magistrate over a violation of the speed regulations, what could be happier than for the motor horn to be heard outside the court room window—like the trumpet in the "Leonore" overture—playing a mu-

sical paraphrase to be called "Driver Did; Driver Didn't." If this scheme was carried out to its artistic completeness New York's reputation as a musical center would be vastly enhanced.—New York Press.

Paulo Morenzo's Al Fresco Studies.

Paulo Morenzo, the tenor who is to make a concert tour this season under the management of R. E. Johnston, is spending his vacation at South Manchester, Conn. The artist spends four hours a day studying and, weather permitting, his favorite nook is a comfortable bench in the flower garden. The accompanying picture is a snapshot of



PAULO MORENZO.

the singer softly singing over a song. The first of September Mr. Morenzo will sail for Paris to visit his family, but he will be absent but a short time, as his tour under the Johnston Bureau is to begin early in November.

Ernest Hutcheson Rusticating.

Ernest Hutcheson, after a successful season at Chautauqua, N. Y., where he succeeded the late William Sherwood as director of the Piano School, is now enjoying a few weeks at Sandwich, Mass. Like many Australians, Mr. Hutcheson is a pedestrian and may be seen almost any day tramping over the Massachusetts hills and getting into fine physical trim for his coming season, which opens with his appearance at the Worcester Festival.

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WINTHROP, Mass., August 26, 1911.

John Crogan Manning, formerly of Boston and now director of the Piano Department at the California Conservatory of Music, met with success at his first Chopin lecture recital at the Conservatory on August 11. That Mr. Manning's success is well deserved is admitted by all who know him and his work, and it is therefore most gratifying to his many Boston friends to have their opinion confirmed by discriminating musicians in other parts of the country.

So great has been the demand for vocal lessons, received by Arthur J. Hubbard, that he is planning to add another room to his already spacious studios in Symphony Chambers, which he will put in charge of an assistant. Mr. and Mrs. Hubbard will return September 10 from Maine, where they have been spending the summer, and will open the studio September 11.

An interesting anecdote about Madame Nordica's recent visit in Maine runs in this wise: On the way to Rangeley Lakes with her husband, George W. Young, Madame Nordica had her chauffeur stop at the Allen Camp Grounds in Strong, Me., that she might delight the campers by singing "Nearer My God to Thee." It is said that her wonderful voice brought many to the "mercy seat." The grounds were named after Madame Nordica's grandfather, Camp Meeting John Allen. Until middle life, it is said that he was a famous character, who regularly followed

the summer camp meetings to bargain with the campers by swapping horses just outside the camp limits. One day he accidentally wandered within range of the preacher's voice and was himself converted. From then until his death, Camp Meeting John atoned for his early years of waywardness by preaching the gospel with great success. Madame Nordica's song was in honor of his memory.

A song recital of unusual interest was given at the summer home of Mrs. James H. Beal, of Nahant, August 23, the artists being Henri Varillat, the French tenor of New Orleans and Paris, and Louise Van Wagener, of Washington. A unique feature of this recital was a group of Creole songs delightfully rendered by Mons. Varillat.

The many friends, and they are legion, of Carl Faeltten, director of the Faeltten Pianoforte School, extend to him their deepest sympathy in the death of his beloved wife, who passed away on August 19 at the Faeltten home on Crawford street, Roxbury, after an illness of three months.

For the opening concert of the Boston Symphony Orchestra season in October, Alma Gluck, of the Metropolitan Opera House, has been chosen as soloist. Madame Gluck quite captured Boston's critical public at her two former appearances in this city at the Boston Opera House and with the Handel and Haydn Society.

The Faeltten Pianoforte School announces the opening of its fifteenth season September 21, and from all indica-

tions a most prosperous year is already assured. Additional facilities have been provided to meet the expected demands for instruction which are coming in from all parts of the country, but the popularity of the school in its home city and vicinity is particularly noticeable. Among the excellent features the school offers especially attractive courses to those wishing to prepare for the music teacher's profession, and great emphasis is placed on the importance of those possessing musical ability making a choice of this profession for a life work. So many young people are obliged to take inferior positions after graduating from high school, that the Faeltten deem it a pity that more of them do not see the advantage of being thoroughly prepared for some line of work which is immediately remunerative, especially when their studies can be pursued under such favorable influences for general culture as are offered in the academic course of the Faeltten Pianoforte School.

BLANCHE FREEDMAN.

Hilke Makes Hit at Asbury Park.

An audience of more than 2,000 applauded Kathrin Hilke when the soprano appeared with Pryor's Band at the Asbury Park Auditorium Sunday evening, August 20. Miss Hilke was in her best voice and she sang brilliantly an aria from Massenet's "Herodiade," and in response to hearty recalls added Tosti's "Goodbye" for her encore. The Asbury Park Press of August 21, in its report of the concert said:

The crowd was the greatest during the final number of Kathrin Hilke, the soprano soloist, who sang at the evening concert. Her selection was an aria from "Herodiade." An uncommon demonstration followed the last note. Even those outside the Arcade applauded enthusiastically.

The same report stated that 2,147 persons paid to hear the concert.

Bruno Huhn Musicales in Bellport.

Bruno Huhn gave a musicale Saturday evening, August 26, at the residence of Mrs. Frederick Edey, in Bellport, L. I. The program included Huhn's song cycle, "The Divan." Edna Sands Dunham, soprano; Mildred Potter, contralto, and John Barnes Wells, tenor, were among the soloists. Mr. Huhn directed the performance at the piano. The singers were also heard in groups of modern and classic songs, accompanied by Mr. Huhn.

Helena Lewyn Engaged by Fort Wayne Club.

Helena Lewyn, the pianist, has been engaged to play at the first concert of the season to be given by the Ladies' Music Club of Fort Wayne, Ind., October 13.

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Basso.

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CHOPIN THE COMPOSER.—II. NEW STRUCTURAL PROBLEMS.

BY EDGAR STILLMAN-KELLEY.

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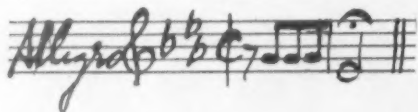
Some men are becoming aware of the fact that architecture is not architecture.—James Ferguson (History of Architecture).

Chopin's creation was spontaneous, miraculous. He found it without seeking, without forethought. It came suddenly—complete and sublime, as it sang itself in his head during a walk, and he hurried to hear it himself by giving it to the piano. Then began the most terrible labor I have ever witnessed.—George Sand.

This little theme



is, in spite of its simplicity and brevity, as pregnant with meaning as Beethoven's (fifth symphony).—Kullak.



There is ever a semblance of the supernatural about genius, which appeals to all save the cynical and the base. We surrender ourselves to its mysterious charm, and enjoy the illusion that men blessed with extraordinary gifts are not subject to those laws that govern the actions of ordinary mortals. Even late in life, Liszt, whose enthusiasm was unabated, refers to Chopin in a private letter as "an incomparable genius, whose work as an artist remained transparent, marvelous, ethereal,.... He is akin to the angel and the fairy." Of the same psychic manifestation, Ehrlert says, "He appeared suddenly, like a mirage, whose evanescence and fantastic form delight us, and about whose origin we puzzle our brains."

We are sometimes inclined to resent the attempt to account for these rare phenomena, dreading lest the effort belittle their grandeur, or render too tangible their subtle qualities. Nevertheless, investigation is here, as elsewhere, profitable, for it enables us to demonstrate that these enchanting apparitions are not at variance with the system of our universe. On the contrary, they are thus proved to be merely the result of the deflections from their wonted channels, of known forces, or unusual manifestations of unbroken laws.

Some years ago while walking down one of those hilly streets which characterize San Francisco, I was startled by the appearance on the steeply inclined pavement, of the sky, trees, and moving objects, reflected in the trembling air, heated by the summer sun. A step, forward or backward, and the illusion was lost, but when the eye was parallel with the smooth pavement of the downward incline, the mirror afforded by the palpitant ether created a perfect mirage. The mystery of the *Fata Morgana* was solved; but that did not destroy its beauty.

Dannreuther, Scholtz and Finck refer quite as a matter of fact, to Chopin's influence on Schumann, Liszt, Wagner, Grieg, Bizet and many living writers. This implies not the mere borrowing of a stray chord, cadenza or passage, but the employment of new principles which he discovered. We are, therefore, as fully justified in the endeavor to ascertain the nature of this "new vision and new version of beauty,"* as we are in studying Beethoven's sonatas and symphonies in the light shed by the master's own sketch books edited by Nottebohm.

At the outset we must note certain survivals of the classical methods and touch upon their discontinuance. Ehrlert apologizes for the few examples of canon and imitation afforded by Chopin's works. He quotes with great pleasure the example in the C sharp minor mazurka Op. 63, of canon in the octave, declaring that it "could not have been more perfect had he grown gray in the learned arts."† This is as though, on finding an acrostic or a *rondeau* by Kipling, our doubts concerning his genius should be dispelled. It is singular that Ehrlert did not hit upon the imitation in the F minor ballade and that in the barcarolle. The coda of the latter would lose much of its charm, if the imitation in the middle voices were lacking. (See measures 13 and 14, also measures 9 and 10 before the end). Possibly these features were experiments of Chopin in his later period, to see whether it were not possible for him to enrich and vitalize the canonic element as he had already the contrapuntal. Compare the counter-

point to the secondary theme in the rondo for two pianos, (written in early life but marked Op. 72), with that which we find in the nocturnes or in the etudes Op. 10, Nos. 4 and 12, or in Op. 25, No. 7, and observe his progress. The contrapuntal lines in the rondo are of severe, Romanesque simplicity; those in the later works are so elaborate that they suggest the Flamboyant Gothic.

Herrmann Scholtz, whose able work in the Peter's edition shows his devotion to the master, wrote, in an otherwise highly appreciative letter to Karasowski:

One thing which we frequently miss in Chopin's compositions (especially those written in large form) is the thematic work, in which (for example, the chief features of Beethoven's creations) the spirit of the old masters is chiefly to be sought. One pardons a little defect of this kind in an artist as rich in phantasy as Chopin, in consideration of his undeniable excellences, so much the more since he opens a new world of thought to us, and so completely soars aloft in the creations of his imagination; most of his shorter works therefore make rather the impression of an improvisation.

Now as Chopin was pre-eminently thematic and his works are full of the most elaborate development of that character of motive which was so peculiar to him, it seems strange that his workmanship should have escaped this able editor of the Peter's Edition. Doubtless he missed the alternation of themes and the transplanting of a melodic figure from one register into another, which one finds in Beethoven so frequently. (See the working out sections of Beethoven's sonatas Op. 2, No. 2; Op. 26, No. 2; Op. 28; Op. 31, No. 3, etc.) And yet, although the specifically Chopinesque themes neither demand nor are especially favorable to such treatment, we do nevertheless find splendid illustrations of it in his works. Thus at the very beginning of the third ballade, the bass in the fifth measure repeats the theme announced by the soprano in the first. An excellent development of this motive in the bass, accompanied with harmonies ever growing to suit this development, we find further on, in measures 41 to 44. This is answered by the upper voices taking up the strain (measures 45 to 47). Observe also the extension of the motive F E flat, in measure 46. In the following measures we hear the soprano melody of measures 7 and 8, given in the bass. Again, nothing could be more "thematic" and effectively so, than the passage where the closing portion of the theme in F minor appears in the bass while the soprano takes the inverted organ point (G sharp).

The second ballade likewise contains some beautiful polyphonic development of the opening (F major) theme, on its first reappearance after the prelo. Here the motive is taken up by one voice after another, in a manner which Beethoven could scarce improve upon, and appears dramatically announced in the bass (measure 17 of the second prelo) accompanied by figures such as only Chopin has given us. Other instances might be cited, such as the working out sections of the second and third sonatas (first movements), the trio of the scherzo in the latter, and especially the first two movements of the sonata Op. 4. Indeed, this contains so much conventional thematic work, that we realize it was written as a study, and that Chopin had not yet perfected his own style with its peculiar methods of evolution. Note also the splendid antiphonal work in the C sharp minor etude in Op. 10, and the coda of Op. 10, No. 11. (See measures 25 to 32; 44 to 51.)

As an introduction to the distinctive traits of Chopin's system, it will be well to compare two pieces in which we find Beethoven and Chopin similarly disposed; the last movement of the former's sonata in G, Op. 79, and the latter's etude Op. 25, No. 9. (See Example III.)



EXAMPLE 3.

By playing the Beethoven excerpt in G flat, the similarity of melodic contour, and the striking dissimilarity in treatment, will be the more apparent. The one resembles the Doric order of architecture in its simple outlines, the other a specimen of luxuriant Gothic; but the fact that the latter is so ornate, is no evidence that it is less well constructed, nor that its foundations are less firm than those of the classical specimen.

An editor who had a keener insight than Scholtz into the real merits of Chopin's workmanship was Kullak, whose bold attitude is shown in the quotation that heads this chapter. A careful inspection of every detail of the great A minor etude would be as profitable to the student of theory, as are its technical details to the pianist. The pregnant motto that "like a scarlet thread is drawn through the brilliantly flashing waves of tone and which, as it were, prevents them from scattering to all quarters of the heavens" Kullak has given above, while the figure, or rather figures, that accompany it, may be seen in Example 4. (See Example 4.)



EXAMPLE 4.

On comparing Examples 4 and 5 we shall find wherein the accompanying figure consists of two voices instead of one, and, on playing through the entire etude with sufficient circumspection, it is evident that the composer confronted a four-fold problem. This consisted; first, in a logical development of the march-like motto; second, the development of the outline afforded by playing the first, third, fifth, and other alternate notes of the figuration; (See Examples 5 a and b); third, a like treatment of the



EXAMPLE 5.

outline resulting from playing the other series of alternate notes—the second, fourth, sixth, etc. (See Examples 5 c and 4); fourth the preservation of all these members without permitting them to clash or interfere with each other. The master furthermore renounced the relief afforded by a trio, or contrasting theme in a piece ninety-six measures in length, at the same time avoiding all sense of melodic, rhythmic, harmonic, or formal monotony. So completely did this powerful intellect conquer these appalling difficulties, that the result seems like a brilliant improvisation and the average hearer bestows no thought whatever on the processes involved in its construction. This is doubtless the effect the master desired, but unfortunately here, as in many kindred instances, Chopin's remarkable structural virtuosity so blinds the every day workman, that the vital elements of homogeneous growth and formal proportion are quite overlooked. Hence, it is not impossible that, even with the strains of this very masterpiece ringing in his ears, the listener may find himself giving credence to the familiar statement that "Chopin had style, but no form." Such is only too frequently the hypnotizing power of presswork over the evidence, that we feel the force of the Frenchman's proverb, "Art is noble, but criticism is holy."

In examining the details shown in Example 5, the eye is attracted to the symmetry of all the members. Motive a consists of a chromatic scale, running downwards through four octaves; motive c is the inner voice in form of a broken arpeggio. The figure b follows in the fifth measure and is essentially simple beyond belief, but when its

*Dannreuther.

†See also the mazurka, op. 30, No. 3, first period.

tones are scattered through three octaves combined with the bold figuration, *d*, one scarce realizes that it forms a feature of this wild spray of tones (See Example 4 *b*). The same motive (*g b*) is made use of at *e*, combined with the harmonically significant lines at *f* and *g*. At *h*, it is wrought out in so ingenious a manner, that it may be regarded as creating three groups of four tones each, four of three tones, or six of two each. The structural outline is that of the three part song form, the second part being supplemented by new developments of these various motives creating the impression of a sonata-like "free fantasia" or working out section. This is necessary here, as in some of the other etudes (see Op. 25, No. 6; Op. 10, Nos. 3, 4, 6 and 8) to give that variety usually found in the trio or subsidiary theme (as in Op. 25, No. 5) but would here needlessly break the flow of the "waves of tone."

The rhythmical development of the various sections is also most consistent. After the four introductory measures, we have an eight measure period (2+2+1+1+2) closing in the dominant. This is repeated, the last member being extended so that we have a ten measure group closing in C major. These eighteen measures are next transposed to the minor dominant, the second part of the song form, closing the first time in B major, the second time in C, but attained by different means, than those employed the first time. With the opening of the working out section, the left hand takes the figuration and the right, the main motive for four measures. Then begins a series of startling modulations, which produce that sense of unrest so very typical of the ideal "free fantasia," in order that we may enjoy the pleasure of observing how the composer brings his theme back to the home key, after all its wanderings. The opening measures show the march motive in the right hand; the left hand in measure five and six takes it in a modified form and modulates to A flat major, measures seven and eight, a sequence, bring it to E major. Notice how the harmonic progressions now coincide with the metrical development, for here follow four one measure members respectively. A V, C minor, D flat, V, E minor. Then comes a two-measure group in which the harmonic rhythmic members grow smaller, C for a half measure, then six quarters devoted one each to the chords founded on F, B, e minor A, d minor, a minor. One measure, chord of a 11th, another of E V, and we reach the organ point on E (dominant of A minor) for twelve measures, but the last eight are so gracefully disguised that we hardly feel it. This brings us to the third part (a repetition of the first part) and in this case feels like the reprise in a short sonata movement. Measures fifteen and sixteen of this reprise present a weird figuration of the chord of the augmented sixth and fifth; measures seventeen and eighteen, a still more remarkable scattering of the tones of the augmented sixth, fourth and third chord; measures nineteen and twenty, elaborate the sixth and fourth cadence, ushering in the last outbursts of the main motives. Notice how Chopin now brings in his motives separately; first the figuration (Ex. 5, *a* and *b*) for four measures, then four more devoted to the "march-like motive." It will be seen that the introduction of the latter rhythm in connection with the figuration (as Kullak suggests) would be out of place and an anti-climax.

On reviewing our analysis of this typically Chopinesque work, we find that it embodies mental qualities rarely combined. It recalls what Dr. Lübke says concerning Moorish ornamentation: "These arabesques testify to the restless imagination and the profound speculative (grübelnde) minds of the builders."

Beethoven's remarkable faculty for creating much out of little, evolving a symphonic movement from a few notes, was counted unto him as righteousness. If that were a virtue in Beethoven why not in Chopin?

The F minor etude (Op. 10, No. 9) is a remarkable evolution from a very small germ; two notes and a rest. (See Example 6, *a1*). How inevitably the second half



EXAMPLE 6.

of the opening measure (*a2*) follows the first (*a1*). As unavoidably does the second measure succeed the first, and with the added impetus continues until the phrase closes on C, in the fourth measure. This phrase is repeated and the melodic curve widened, closing with the motive *e*, which the old school theorists would surely regard as a diminution of *b*. This eight measure period forming the first part of the song form, is repeated, closing in the tonic. The organ point having been retained for sixteen measures, it is refreshing when the second part takes on the nature of a modulating motive; the first phrase closes in A flat major (chord of the sixth), the second in D flat major (chord of the sixth and fourth), but with motive *d*, the composer moves right on through D flat minor into a series of modulations that ever increase in rapidity. Note how this is in keeping with the development of the shorter

and shorter motives, viz: *a*, *b* and *e*. After this outburst we must quiet down; catch our breath an instant (organ point on C with motive *f* varied). Then comes the third part with new modulations and developments of motives *a* and *e*, but never leaving the organ point on the tonic, while the coda is formed from the motive *f*, showing that Chopin had not only learned the art of development from Beethoven, but also how to economize, for he utilized to the utmost his thematic material, wasting nothing.

From the foregoing may be seen that a new element has entered music, something the classical masters had not encountered, namely, quickly moving harmonic masses. To manipulate successfully this feature requires the utmost pains and conscientious criticism, in order to avoid smeary melodic outlines and smudgy tone combinations. In order to obtain the full value of these passages, they should not be performed with undue haste. As Kullak says: "A too rapid performance deprives the listeners of the possibility of following attentively the architectural construction. In the case of Chopin, such a deprivation is indeed a pity! One can never play Chopin beautifully enough, therefore never play his music too fast."

A brilliant illustration of how the master controls these rapidly moving harmonic masses, is afforded by the coda of the F major ballade (See Example 7).



EXAMPLE 7.

Observe that, with all freedom and boldness, the harmonic figures strike out into remote keys, but constantly return at a rhythmically vital moment. This indicates great technical adroitness. It is easy enough to abandon a key, but to return without compromising one's self is quite another matter. Note furthermore how the sequential elements are treated so as to avoid monotony. The first four measure group is repeated an octave lower, followed by the passage *c* to *g*. Do not overlook the harmonic development of motive *c*. At *d* is a sequence one tone higher, then a contraction of it at *e*, in which the harmonic essence of it is preserved as thoroughly as if it were only a melodic figure. Again we see it growing shorter and shorter at *f* and *g*, running out into a pronounced return to the key of A minor.

Architecture has been frequently termed "frozen music," and if we may allow ourselves the complementary statement that music is "liquid architecture" we may be able to illustrate the difference between the classical and the Chopinesque music more clearly, than by confining ourselves to purely musical terms. In Grecian architecture the masses of stone were so disposed that the chief pressure was vertical. The Romans introduced the arch as a feature of their structures, and from this germ, was ultimately evolved the Gothic cathedral. Such an edifice it is safe to assume, no Greek architect could attempt, inasmuch as it involved the construction of arches, domes, etc., with their side thrusts at various angles, presenting problems for which, doubtless, the Hellenic builders had no solutions.* The melodic outlines and clear cut harmonies of the classical school of music may be said to bear a certain kinship to the chaste edifices of the Greeks. Indeed, we often hear a work of Haydn or Mozart compared to a Doric temple. With the introduction of themes that imply the element of modulation, with motives that are virtually compound melodies, with members that have the character of harmonic designs, new principles are involved and new problems presented.

That such problems were likely to arise, was doubtless in a measure apprehended by Von Weber and Schubert, as witness the harmonic texture of the latter's B minor symphony. But the successful solution was reserved for a man coming from a land where multitudinous achievement had not yet induced satiety or discouragement. Samartia was to lighten through the strings in defiant originality. Thus Schumann might have expressed it. Far be it from me to intimate that Chopin had scheduled his modes of procedure. On the contrary we know from the letters to his friend Titus Woyciechowski how hesitatingly Chopin expressed his opinion concerning the merits of his incipient E minor concerto. Possibly the modest, imaginative youth was so absorbed in the contemplation of the emo-

tional side of his work (it embodied thoughts of his loved one) that he was scarcely aware of the intellectual significance of his undertaking. Helmholtz says, "the man of genius does at once, instinctively what the scientists require years to explain." Wagner maintains that "composition is guess work." True, but he might have added "the man of genius solves the riddle, whereas the mere talent does not." That Chopin's prescience was equal to the problems presented him by the Fates, his works testify abundantly.

(To be Continued.)

Hess and Pasquali at the Seattle Sängerkfest.

Ludwig Hess, the German tenor, and Bernice de Pasquali, the American prima donna, were the star soloists at the recent Sängerkfest of the North Pacific Sängerbund, held in Seattle. These artists received ovations at the festival concerts and during the festival week were honored in many ways. Both created sensations and to judge by the Seattle papers that community did little else than idolize both singers during their stay.

In its review of one concert the Seattle Post-Intelligencer of August 19 paid the following tributes to the soprano and tenor:

It was Pasquali, the sweet-toned Pasquali, who first swayed the audience at the Moore Theater last night with melody. Right from that mighty choir, barked on the stage, back to the foyer, with every box filled and the gallery and balcony a mass of breathless listeners, Seattle last night paid homage to the soprano whose expressive sympathy gave the added touch which completed a delightful performance, the formal opening of the concerts of the Sängerkfest.

Bernice de Pasquali sang her songs, clear and sweet, like a bird, with a charm of expression that was a constant delight. As cadenzas trilled out and her sweet, round tones swelled up and diminished the audience was thrilled with the wonderful power of a wonderful woman.

Delibes' "Indianische Glockenarie," from "Lakme," was her first number, and so delicate in the coloring of her voice that with eyes shut it was possible to float away on an ecstasy of sound.

In Jomelli's "La Calandrina" her easy control of range was more distinct and the lighter theme suited her voice well.

In the Schubert pieces Ludwig Hess rose to his best and the "Erlking" was an artistic masterpiece. This distinguished tenor has a power of diminishing which goes only with the finished performer. In "Der Atlas" the strength of his voice was displayed while still keeping good tone and without losing one bit of resonance as a sacrifice to sustained effort. The Weber was a careful study of a difficult composition.

The Seattle Times of August 19 stated that both singers made "tremendous hits." Then, in reviewing the concert, the critic said:

Applause came from every part of the house—a vigorous and hearty manifestation of extreme pleasure, gratifying to the visiting and local men and women of the big Sängerkfest and a deserved tribute to the manner in which chorus and orchestra, under Madden's direction, had performed their work. A hush fell over the house a moment later as 2,000 pairs of eyes watched for the coming of the diva, Bernice de Pasquali, who had won an enduring place in the hearts of all true music lovers when she sang here last fall under the auspices of the Ladies' Musical Club.

Madame Pasquali was scarcely prepared for the noisy and demonstrative welcome she received, and it pleased her immensely. Singers in the chorus and those in the audience vied in the fervor of the welcome. The soprano had chosen one of the most difficult of grand opera arias—that from Delibes' "Lakme." This number makes demands on the voice that are not short of terrific. The range required is enormous, the "bel canto" style of singing must be within easy grasp of the artist and fortissimo staccatos well up above the staff are numerous.

True as a bell, in consonance with the spirit of the song, flexible, of good body, and, for the greater part, of compelling sympathy, was Madame de Pasquali's voice. The initiated listened in wonder as one after another the tremendous technical difficulties of the aria were gracefully and easily surmounted by the diva. When she finished a mighty wave of plaudits swept from the audience, and the singer delighted all with Ardit's familiar "Kiss Waltz" song.

The coming of Ludwig Hess, the celebrated Berlin tenor, was awaited with no less interest than had marked the advent of the prima donna. Hess strode to the front of the platform into the teeth of an enthusiastic greeting from orchestra pit to the crowded gallery. The Emperor's decoration glistened on his breast, and the royal court singer, in perfect voice, gave the wonderfully dramatic aria from "Der Freischütz" of Weber.

In the lower register the Hess organ has the power of a baritone, full, rich and sonorous. In the middle and upper register Hess is surely the true "lieder singer" of which so much had been said prior to his coming to Seattle.

His introductory number was very well chosen and no other could have displayed to better advantage the big, fine voice which has made him one of the greatest of living tenors.

Jeannotte in New York Again.

Albert Clerk Jeannotte, manager of the Montreal Opera Company, is back in New York. Mr. Jeannotte has paid frequent visits to the metropolis during the year. At present he is attending to affairs connected with the reopening of the season of grand opera in Montreal. A list of the artists was published in THE MUSICAL COURIER some time ago.

Jeanne Gerville-Reache Recovered.

Jeanne Gerville-Reache has entirely recovered from her injuries received in a recent automobile accident. The prima donna will begin her season with a concert early in September.

*See Ferguson's "History of Architecture," Part I, Book II, Chapter V; Book III, Chapter I; Book IV, Chapter III.



Dresden Bureau of THE MUSICAL COURIER,
EISENSTUCKSTR. 16, AUGUST 12, 1911.

Returning from my vacation, which was spent in the beautiful Harz Mountains, I find a number of events still to chronicle from the season just past. First there was of course the usual celebration of the "Glorious Fourth" in the Royal Belvedere (often called the "Balcony of Europe"), when, as is customary, various arrangements of American national melodies and airs were played and the works of talented resident and absent Americans were performed. Willy Olsen was director, and his selections included the "Indian Suite" of MacDowell; then Alvin Kranich conducted in person his interesting and pleasing "Rhapsodie Americana," No. 1, in C major, which was received with enthusiasm and heartily applauded; Mr. Sieberg's "Washington Hymn" enjoyed its usual performance on this program. Speaking of this composer, mention should not be omitted that his "Funeral March" (dedicated to the memory of Trenkler, the former director of the Gewerbehause Orchestra) was performed recently for the third time this year, on the anniversary of Trenkler's death. This march has beautiful themes and is very euphoniously and smoothly orchestrated. The "Washington Hymn" (to return to "nos moutons") was so well received that an encore by the same composer, a waltz, entitled "A Summer Night," was given. Throughout the evening the usual enthusiasm prevailed. There were brilliant illuminations and decorations.

Dresden's great Hygienic Exposition has been visited, since its opening last May, by literally millions of people.

The event is the world's first real exposition of its kind, and all the nations except the United States are taking part. The latest pavilions to be opened were the English and the Spanish. England, like the United States, was at first backward, because the extent and importance of this exposition were by no means realized. In fact it has really been owing to private enterprise, in part, if not wholly, that England can at last make a highly creditable and valuable showing in her interesting pavilion. A large number of high class musical performances have taken place at the Exposition, including appearances of the really wonderful Moscow Synodal Choir, which gave three concerts. Its performances attracted literally the whole musical world of Dresden, as well as the court and aristocracy, and seats were at a premium. Technically considered, the choir attained unsurpassable effects in enunciation and in shading, from the most powerful fortissimo to the most infinitesimal drawing out of fine pianissimos. No doubt many choirmasters present brought away valuable lessons. The music was chosen from the fifteenth century up to the present and arranged chronologically, the very modern composers being Rachmaninoff and Kastalski, who is the present director of the Synodal School. The conductor, Mr. Danilin, used no baton but very expressive gestures with his hands and arms. He was most respectfully listened to by the best musicians present, and at the last was presented with an enormous laurel wreath. This Synodal Choir was founded in 1579 by a patriarch of the Orthodox Church, and for a time was called the "Patriarchal Choir."

Very interesting have been the performances of the Elizabeth Duncan School, which has taken up its headquarters for the present at the Exposition and is creating general interest. The work of these sweet young children is, in fact, refreshing to a high degree. This reminds me to speak of the very beautiful and artistic new building now being erected (and almost completed) in the newly built "Garden City" of Hellerau for the celebrated "Dalcroze School of Music and Rhythm," which by its so called "rhythmical gymnastics" offers a liberal musical education—one might say, an education not only in the arts, but also in humanity and in the beauty and philosophy of life. Dalcroze, in fact, not only teaches music in its essence, but also teaches human beings the beauty, the significance, the harmony of beautiful living and high thinking. It is

a movement which attracts the attention and interest of the leading musical minds of Europe, and one cannot attach too much significance to the place it is actually taking now everywhere in musical education and in the leading educational and art institutions of Europe. There has been a great demand made and felt for teachers; and special courses are now offered for the fitting of teachers for this work. Here is an opportunity of value to those wishing to take and fulfill a part in higher musical education never before offered.

Of the pupils' concerts always abounding toward the end of the season, I have to chronicle the very fine performances of the pupils of Percy Sherwood, who, by the way, lately received the title of Professor from the King of Saxony. This "pupils' concert" was one of the most enjoyable events of the late season. The program was devoted largely to the works of Brahms and Schumann, who are, in fact, the musical manes of the Villa Sherwood and its newly titled "Professor." Where all was so excellent it is futile to endeavor to select any one particular pupil from above the rest, each pupil having his distinctive merits and each in his own manner achieving distinction for excellent work. All displayed an unusual virility of pianistic grasp and mental conception, which when combined with so much finished work, technically considered, certainly entitles them all to take rank above the ordinary. The second part of the program contained a sonata for piano and violin by the young Countess Pejasevich, pupil of Professor Sherwood in composition, which in itself evidenced decided talent, and if the inherent force was nothing extraordinary, the work nevertheless shows a distinct gift for melody, a certain strength of musical impulse and characterization. The last number, a sonata in C major for two pianos, composed by Professor Sherwood, has been favorably noticed in these columns; it was brilliantly performed by a very talented pupil, Frl. Irmacher, at the first piano, Professor Sherwood presiding ably at the second.

H. M. Field, who has been visiting and playing in Bad Elster (the works were those of Alvin Kranich), gave a successful pupils' recital before leaving. A very gifted pupil of his, Gladys Siward, is to play the Beethoven concerto in G the coming season, with the Gewerbehause Orchestra, while Frl. Eltraimowna, another talented pupil, will play with the same orchestra the Tchaikowsky concerto in B flat minor.

Franz Armbruster, the well known vocal teacher, gave a closing performance in the Aula of the Müller-Gelinck'schen Real-Schule, before a large and highly appreciative audience. The program covered the whole field of song from older classics to the modern school of composition. Of the voices, Herr Olsen, Herry Aye, the Misses Seymour and MacCleod, the Baroness de Gasser and the Fris. Karman and Steymann all deserve mention, as most of them are decidedly above the ordinary. All that has been said of Mr. Armbruster's excellent work can be emphasized again here. If "results tell," then his pupils' work justifies the high commendation of Mr. Armbruster's teaching, founded as it is upon long study with great masters, travel and experience.

Eliz. Kaiser, who gave a very large and successful pupils' recital before leaving, is spending her vacation in the Tyrol.

Prof. Ed. Mann, who recently received the title of Professor from the King of Saxony and is of the Dresden Conservatory Hochschule, gave a successful pupils' recital before leaving town, and some of these pupils have since procured good engagements. Professor Mann now is in Helligoland.

Geheimrat Prof. Draeseke and family are spending the summer in Bad Gross, Tabarz, in Thuringia, Natalie Haenisch is at Weisser Hirsch, staying at the "Villa Mon Bijou." Frau Prof. Fuchs is in Wiesbaden. Professor and Mrs. Sherwood are spending their vacation also in the Tyrol. Professor Ifert and wife are at the Nordseebad Juist. Frl. von Wallowitz is in Salzbrunn. Franz Armbruster has gone to Paris. Frl. Tamm, pupil of Professor Roth, has been in London, where she has been filling a number of engagements, playing with such marked success at Queen's Hall that she was re-engaged for two large concerts there next season, when she will play with orchestra. She did a Mozart concerto for two pianos with Professor Roth, in the large Musik Fest in Görlitz early in the season, when a number of other celebrated artists from all parts assisted.

At the Opera things have been lively of late. Scheidemantel, who had one of the most brilliant farewell performances ever seen here, having retired from the stage, was later reported ill from a nervous breakdown in Wei-

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mar, but now is on the way to recovery. Alice Sanden's appearances here were of the very highest character. The suit instituted by the King of Saxony against Burrian for the payment of the fine of 30,000 marks (for breach of contract) was attended by many sensational features and many interesting developments. For the present the suit has been adjourned. Burrian made out a good case and claims a countercharge against the direction for change in his contract. Leon Rains had a brilliant season, with many concert tournées and operatic engagements. Frau Schabbel-Zoder has sued the General Direction for breach of contract, as she was requested to leave before her time of contract had expired.

The "Schäferspiel" given in May, which was the occasion of many brilliant musical performances, was in some respects an historical event. It was the first performance arranged for many years in the historic Zwinger, when the audience were seated on the famous balconies—duly decorated in honor of the event—of this famous royal enclosure of the Rococo period.

The Opera season opened here with light opera. "Boccaccio" of Franz Suppe was given a revival with new scenery and costumes. "Five O'clock Tea" is soon to be given here. The operas to follow "Boccaccio" are "Carmen," "Orpheus in der Unterwelt," "Mignon" and "Zigeuner-Baron." Meanwhile important repairs are going on in the opera house.

E. POTTER-FRISSELL.

Schenck's Opera Festival

Excerpts from popular and grand operas were played and sung at the Schenck orchestral concerts on the roof of the Century Theater last week. One of the best programs was given Tuesday evening, when selections from "Aida" made up the second half of the concert. The soprano soloist of the evening was Leonie Dumais, of the Peace Institute at Raleigh, N. C. Miss Dumais' name, through a typographical error, was incorrectly spelled in THE MUSICAL COURIER last week, when it appeared as Dumas. Tuesday evening Miss Dumais sang the "Ritorna Vincitor," the big aria in the first act of Verdi's Egyptian opera. Mr. Marechal, tenor, sang "Celeste Aida" and the two singers united in the final duet of the dying lovers in their underground tomb. The orchestra played the introduction to the opera and the triumphal march in the second scene of the second act. Miss Dumais' singing was a delightful feature of the evening.

Maximilian Pilzer, concertmaster of the orchestra, played the "Good Friday Spell" from "Parsifal" at the eighth Wagner night of the season, Thursday evening, August 24. This number was given by request. Other numbers of the evening were the prelude to "Die Meistersinger," "Tannhauser's Pilgrimage"; selections from "Lohengrin" and "Ride of the Valkyries" from "Die Walküre." Other operatic selections during the week were from the works of Gounod ("Romeo et Juliette"), Thomas ("Mignon"), "Die Fledermaus," by Strauss and "Light Cavalry," by Suppe.

Mr. Schenck's conducting has met the approval of very critical audiences, audiences quite unlike those usually seen at summer night concerts. This week ends the series of concerts with specially brilliant programs. Mr. Pilzer's beautiful performances throughout the summer have added greatly to the prestige of the young violinist.

Musical News from Ann Arbor.

New members have been appointed to the faculty of the University School of Music at Ann Arbor, Mich. The additions to the piano department are Harrison Albert Stevens and Nell B. Stockwell. Both are graduates of the school. Mr. Stevens has studied in Berlin with Josef Lhevinne and Miss Stockwell, and is a pupil of Mr. Lockwood, of the University School of Music. New appointees in the vocal department are Leonie Born, graduate of the Leipsic (Germany) Conservatory; Louis Cogswell, of Southbridge, Mass., and Ethel Smurthwaite, of Traverse City. Mr. Cogswell and Miss Smurthwaite are graduates of the school. Otto J. Stohl will have charge of the theory department.

The artists engaged for concerts this season include Galski (October 20), Maud Powell (November 17), Bernice de Pasquali (December 8), Flonzaley Quartet (January 22), Lhevinne (February 16). "Samson and Delilah," Bach's "Magnificat" and Elgar's "Dream of Gerontius" are among the works to be sung at the next May music festival. The Choral Union of the university numbers 300 voices. During the season there will be twelve faculty concerts, at which out of town artists will assist. There will also be a series of historical recitals in the piano, violin and vocal departments.

M. H. Hanson in England.

M. H. Hanson, of the Concert Direction M. H. Hanson, of New York, is in England arranging American tours for several new artists. Announcements will be made later.

Creators at Willow Grove.

Creators and his band are filling a four weeks' engagement at Willow Grove, Philadelphia. Audiences are enjoying the unique music and as expected every available



GIUSEPPE CREATORE.

seat is in demand. After this engagement Creatore and his players will make a long Southern tour under the management of Lorenzo Van Sant, of Washington, D. C. The tour will open in Washington, Sunday evening, September

24, and then will follow visits to the principal cities and towns of Virginia, North Carolina, South Carolina, Georgia, Florida, Alabama, Mississippi, Louisiana, Texas, Oklahoma, Kansas, Missouri, Arkansas, Tennessee, Kentucky and then up into Ohio. During the trip Creatore and his band will take part in several music festivals.

Canadian Enthusiasm for Nordica.

AS THE MUSICAL COURIER stated some time ago, Madame Nordica has sung before very large audiences in Canada. Last winter (February 20 and 21) the prima donna sang two consecutive nights at Massey Hall, Toronto, and on both nights the auditorium was taxed to its capacity. The second night many persons were turned away. Katherine Hale, a writer who attended the Nordica concerts in Toronto, has since contributed an article to the Canadian Century Magazine, in which she refers to Nordica as follows:

Lillian Nordica is one of the women who has caught and carried the world's heart with her on the strong wings of her song. The other evening in a crowded Canadian Hall she came smiling, that head so high, that body so gracious, that voice so big and mellow, and clear, so untouched by shadows—so full of the sun. She is just a big radiant rose of all the world, this Nordica of ours, and no other singer approaches her in living charm; no other singer in our day and generation ever will. . . . And no woman who can sing "Mighty Lak" a Rose" and the wild cry of the "Walküre," and a primitive Indian love song and the "Inflammatus" within an hour, and in this cosmic range revive not a song alone, but a deep experience in the listener. This is to live, indeed, and to move the world.

McLellan Studio to Re-open September 25.

Eleanor McLellan, who is spending the last weeks of the summer at Boothbay Harbor, Me., will return to New York for the re-opening of her studio, September 25. Miss McLellan will have a number of beautiful voices added to her classes this year.

Minneapolis Orchestra Gets Frederic Martin.

Frederic Martin, the American basso, will be the soloist with the Minneapolis Symphony Orchestra, Sunday, December 31.

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John McCormack, the Irish Tenor.

John McCormack, the famous Irish tenor, will return to this country for the reopening of the opera season in Chicago. During the winter he will also be heard in concert. The following notices are taken from reviews of McCormack's appearances in Chicago, Denver and London, England, last season:

John McCormack looks handsome as the Duke of Mantua and his lyric tenor voice is well suited to this role. He gave the "La donna e mobile" with its accustomed success.—Chicago Examiner.

Mr. McCormack won tremendous applause with a group of Irish songs, of which "Molly Bawn" appeared to arouse the largest demonstration of public joy. While we must concede the popular triumph of "Molly Bawn" and of the two encores sung by Mr. McCormack—"I'm Sitting on the Stile, Mary" and "She Is Not Like the Rose"—it is certain that the largest beauty and the most interesting music were contained in three Irish melodies arranged by Hamilton Harty. Of these the "Lagan Love Song" was of admirable feeling and originality. All his songs were sung by the tenor with fine skill and with charming and expressive tone.—Chicago Record-Herald.

John McCormack offered some Irish folksongs—"Lagan Love Song," "Looking Back," "Lullaby" (these three arranged by Hamilton Harty) and "Molly Bawn," by Samuel Lover. Then he sang two encores. There is a peculiar cadence in the first three songs that is novel and charming—novel to our present scales. Then there are some embellishments not usually found in folksongs. Added to this, a poetry of simple deep feeling, without, seemingly, of great literary pretensions which through the exceptionally clear enunciation of Mr. McCormack could be understood by every one. It must be conceded that the songs by Schubert and Franz are musically more valuable—besides, they grew out of the German folksong—but these were just the things for an "international" song recital. The applause was the most hearty and continuous.—Chicago Inter Ocean.

Among tenors of the present there is none who can compare with Mr. McCormack in point of pure vocal art, nor is there one who surpasses him in the purely intellectual problems of diction, phrasing and shading. Finally he is an able actor.—Chicago Tribune.

John McCormack was hailed rapturously and as he progressed his welcome grew into an ovation, as all joined hands to make the election of the Irish tenor unanimous.—Chicago Daily News.

John McCormack was received with a demonstration as gratifying as deserved, for his singing of these Irish ballads is delightful. He has just the feeling for them, the love of the Old Sod shines out through each note he sings, his enunciation is remarkable, and he understands how to sing songs.

Not everyone with a voice can sing songs, and those who have done little except on the broader scale of operatic declamation make bad work of it when they come to deal with songs, but Mr. McCormack has had the training along that line so that he knows what is required. He was recalled again and again, the uproar increasing the while until the audience indulged in the rare luxury of cheers as he responded to the last encore.

We don't know how he feels about it in his inmost heart, but outwardly his bearing is so straightforward, he carries with him so winning an air, that it seems as though he were surprised as well as pleased. It is not merely the Celtic blood that warms toward him, for the fine Irish songs have a charm to which all of us bow.—Chicago Evening Post.

John McCormack charmed the audience that gathered at the Auditorium yesterday afternoon.

He was the most unaffected vocalist for a real artist that we have had in Denver for an age. There were none of the usual high signs of greatness on the comfortable looking, well-fed Irishman, as he walked leisurely on the stage.

McCormack might have been a politician about to make a speech, or a rough and ready manager coming on to make an announcement of something not down on the bills. But for a sure enough artist, he utterly failed to look the part—a circumstance most refreshing.

But when he opened his mouth and there rolled from him the liquid notes of Puccini's "La Boheme," that delicious aria that Caruso so loves and sings so fervently, one felt that John McCormack was thoroughly worth while. In a moment or two he had his audience en rapport.—Denver Daily News.

John McCormack has sprung very quickly to an enviable position in the front rank of living tenors, and the extent of his popularity was proved conclusively by the large audience at his farewell concert at Queen's Hall before starting for America. There is now no need to enlarge upon the many pleasing qualities of Mr. McCormack's singing, upon his charming voice, more Italian than British in its purity of tone and freedom from "throatiness," and upon the refinement of his style.—London Daily Graphic.

"My Lagan Love."—One of the chief characteristics of Irish melodies is their melancholy, a fact which is attributed to the crepuscular periods of the nation's history. But in almost all of them you will find the veil lifted and the gleam of happiness succeeding. In this instance the sad note is very prominent, but still is softened by fitting sun shafts. John McCormack, a tenor of native worth, could not fail to give the exact expression to this song of his country.—London Music.

Adele Krüger, Star at MacDowell Festival.

Although it is not yet a year since Adele Krüger made her debut as a concert singer, she was hailed as a "star" at the recent MacDowell music festival in Peterboro, N. H. This lovely New England town is the home of the late composer's widow and the music festivals which are planned to be held annually, are under the personal supervision of Mrs. MacDowell. This was the second festival and music lovers came from far and near to attend the concerts. At the first concert, August 16, Madame Krüger sang "Elsa's Dream" from "Lohengrin," and the soprano solos in the performance of Bruch's "Fair Ellen." At the second concert the next evening, August 17, Ma-

dame Krüger sang first the tragic Santuzza aria from "Cavalleria Rusticana," two songs, "Ecstasy" by Rummel and "The Way of June" by Willeby, and the soprano solos in Gade's "Erl King's Daughter." When Madame Krüger returned to New York she was delighted to find that Mrs. MacDowell had sent a telegram to her manager, M. H. Hanson, complimenting Madame Krüger's singing in the highest terms.

MUSKOGEE AND COLUMBUS MUSIC.

COLUMBUS, Ohio, August 16, 1911.

Muskogee, Okla., has a thriving music club called the Ladies' Saturday Music Club, which was organized in 1895. In that year Mrs. Clifford Jackson invited the music teachers of Harrell Institute and Henry Kendall College and a few resident musicians to meet at her residence, and here was organized the Muskogee Musical Club. During the next three years the work was carried steadily forward, the meetings being held fortnightly at the homes of the members. In September, 1899, the club was reorganized after an intermission of one year. In the fall of 1900 the constitution was revised and the name changed to Ladies' Saturday Music Club, and an associate membership of fifteen was added, making a total membership of thirty. Since that time the club has made steady progress, bringing the finest talent of the world to Muskogee, and is represented on the national board of the National Federation of Musical Clubs by a member of its executive board—Mrs. Claude L. Steele—as librarian.

The officers of the club are: President, Mrs. J. M. Offield; first vice-president, Mrs. W. L. Lindhard; second vice-president, Mrs. Francis Marion Davis; recording sec-

son, Leila G. Munsell, Mrs. J. M. Offield, Mrs. T. B. Page, Mrs. T. R. Palmer, Mrs. Perkins, Mrs. A. A. Pfeiffer, Mrs. George Dick Rodgers, Mrs. E. C. Ryan, Mrs. Floyd Self, Mrs. A. L. Scales, Lucy Scott, Julia Simmons, Mrs. Claude L. Steele, Mrs. Fay Todd, Mrs. Gladys Beale Way, Mrs. W. T. Wisdom, Mrs. W. D. Wright, Mrs. W. F. Wylde.

A chorus of between eighty and one hundred voices, directed by J. Morris James, makes it possible to provide excellent choral numbers.

The Muskogee Ladies' Saturday Music Club is an enterprising and progressive body of women who have up to date methods and can show their Eastern sisters a "thing or two" about management, as well as the problems of expansion.

Janet Ramsey, a talented young pianist, who has been for several years a pupil with Grace Hamilton Morrey, sailed for Europe recently on the Graf Waldersee. Miss Ramsey expects to study with Ossip Gabrilowitsch for a couple of years, after which she will return to Columbus to join the ranks of pianists and teachers, which already number many well prepared and serious musicians. Miss Ramsey has already made several public appearances in Columbus, chief of which was a twilight concert at Ohio State University, with Millicent Brennan, dramatic soprano. Mrs. Morrey considers her one of her most promising pianists. Miss Ramsey has played in three recitals of pupils of Mrs. Morrey, her most successful work being in the final pupils recital just before Mrs. Morrey went to Europe (season 1910-1911), at which time Miss Ramsey played the C minor nocturne and B flat minor scherzo, by Chopin; Liszt's tenth rhapsodie, and the Grieg concerto. A host of friends bid her god-speed.

ELLA MAY SMITH.

Where the Orchestra Helps.

New York theater managers are discussing the advisability of dispensing with the theater orchestra. They pass briefly over the question of economy and refer to the fact that European theaters have no orchestras and that there is no reason why they should have them. The New York Sun agrees that the orchestra will not be missed.

But the managers and the Sun are forgetting melodrama. It may be true, as they say, that orchestras do not play music which is in keeping with the play, and that they perform badly; it may be that an audience deep in a problem or intellectually inspired by brilliant dialogue is disturbed by "ragtime" and musical comedy gems from the orchestra pit. But the span of the stage covers much more than this sort of thing; it includes melodrama, comedy drama, and the rural stage idyl, and what will become of these without music?

When the beautiful heroine finds that she must leave her luxurious home, for high-spirited and sentimental reasons which only such sensitive souls can understand, and go far away to teach school in a humble village, she always tells somebody about it at length. Several things always happen just here; the violins play softly and sobbingly, the stage sunlight dies into twilight and all the people of the play tiptoe in upon the scene, for a sentimental climax will draw every one of the cast to the stage no matter where he is supposed to be. This scene is always a triumph; it never will succeed without the music.

The villain might as well lay aside his arsenal of weapons as to try to get along without the ominous muttering of the orchestra that belongs to his role; and the comedian will be even worse off; he sings his song and the orchestra helps, even if it is not as funny as the singing. The sad heroics of the hero, too, would lose much of their melting qualities if the orchestra did not share his sorrows, and the triumph of virtue would be tame without the rolling of the drum and the cheerful bang.

No, the plays of the people have depended too long on the contributions of the orchestras to be homelike without them. It is an awful task to upset traditions. The theater managers must beware.—Rochester Post-Express.

Max Pauer in Leipzig.

A well known Leipzig critic finds much to praise in Max Pauer's interpretation of Schumann and Liszt, as the following criticism testifies:

Max Pauer is endowed both as man and musician with a healthy harmonic personality. He retreats with awe and submission to an inferior position, giving the music he interprets the first and foremost rank, and yet he imbues it with his entire self, his whole lyrically and poetically attuned soulfulness. A musician capable of rendering the "David's buendler," with their intricate arabesques woven of joy and woe, in such grandeur, with such depth of feeling, in such pure Schumann style, able of reproducing the lofty tragedy and exuberantly sweet lyrics of Liszt's majestic sonata with such power, whilst building up its royal architecture with the impressiveness it demands—such a musician is not only an earnest, true and honest artist, but an elect one as well.—Dr. Walter Hermann, Leipziger Neuste Nachrichten, November 23, 1907.

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retary, Mrs. Howard E. Condon; corresponding secretary, Mrs. Fay Todd; treasurer, Mrs. Edwin D. Bevirt; librarian, Mabel King; choral director, J. Morris James; representative to Oklahoma State Federation of Women's Clubs, 1911, Katharine Dietz.

Eighteen meetings are planned by the above club for the year, the subjects being as follows:

October 21, miscellaneous program, leader, Mrs. Steele; November 4, American composers, leader, Mrs. Meserve; November 18, miscellaneous program, leader, Miss Lilli Belle Dietz; December 2, humorous, leader Mrs. Benedict; December 16, modern English, leader, Mrs. Livingstone; January 6, miscellaneous program, leader Mrs. Todd; January 8, memorial to William H. Sherwood, leader, Mrs. Morrison; January 20, "Lohengrin," leader, Mrs. Lindhard; February 3, Chopin, leader, Miss Wilkinson; February 17, American composers, leader, Mrs. Eaton; March 2, Children's Day, leader Mrs. Offield; March 6, annual business meeting, leader, Mrs. Francis Marion Davis; March 16, "Peer Gynt Suite," (Grieg), leader, Mrs. William Hatch Davis; March 30, historical organ recital (Mrs. Edwin D. Bevirt, organist), leader, Mrs. Herman Fist; April 6, miscellaneous program, leader, Miss Hamilton; April 20, opera, leader, Katherine Dietz; May 4, modern Russian, leader, Mrs. Ryan; May 18, modern French, leader, Miss Munsell.

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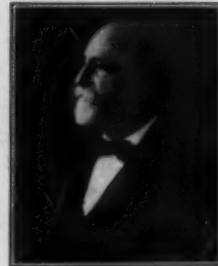
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CHICAGO, Ill., August 26, 1911.

Luella Chilson Ohrman, the Chicago soprano, was heard Tuesday evening, August 22, in a concert given under the auspices of the University of Chicago at Mandel Hall. Mrs. Ohrman's first group was "A Pastoral" (old Italian) by Veracini, Oscar Meyer's "Vor Sonnenaufgang," "Comment dissient-ils," by Liszt, and Olaf Anderson's "May Time," in all of which she acquitted herself brilliantly. The soprano was at her best. Her voice, which is of large calibre, beautifully used, has seldom been heard to such excellent advantage. Mrs. Ohrman sang the "Polonaise" from "Mignon," by Thomas, in which she again covered herself with glory. Her success was as well deserved as it was spontaneous.

The Bergey School of Opera opens Monday, August 28. Mr. Bergey usually opens his school later in the season, but many pupils wished to begin early this season. Mr. Bergey will give personal attention to the early work.

The following appointments to positions have just been secured for graduates in the department of Public School Music of the American Conservatory: Hollies McCool, winner of the gold medal in class of 1911, supervisor of music at LeMars, Ia.; Alice Sandberg, supervisor of music at McPherson, Kan.; G. J. Dinkeloo, class of 1906, transferred from LeMars, Ia., to Goshen, Ind. All the graduates of this department for 1911 have been placed in excellent positions ranging in salary from \$60 to \$90 per month and many of the former graduates have been placed in more lucrative positions. O. E. Robinson, director of the department, will return from his vacation and be ready

about September 1 to meet applicants for public school music for the coming year.

Lucille Stevenson Tewksbury has been engaged for the production of "The Messiah," to be given by the Harmonic Club, of Cleveland, Ohio, December 17.

All of the large cities of France and Alsace-Lorraine will celebrate during the month of October the one hundredth anniversary of the birth of Ambroise Thomas, born in Metz in 1811 and who died in Paris in 1896. Both at the Grand Opera and the Opera Comique in Paris festivals will be held and all of the greatest artists of Paris will participate in the giving of the master's works. Mary Garden will be among these. A like festival will be given by Herman Devries, who for twenty-five years enjoyed the personal friendship of Ambroise Thomas. Mr. Devries sang all of the Thomas works during the seven consecutive years he was a member of both Opera and Opera Comique in Paris. The festival to be held by Mr. Devries will be the giving of excerpts of the following operas with students of his opera school: second act and mad scene of "Hamlet," third act of "Mignon," scenes from "Francesca da Rimini," "Le Caid," "Raymond," "Midsummer Night's Dream."

Marion Green has been engaged to sing in the first concert of a series of subscription events, which will take place in Des Moines, Ia.

Monday evening, August 28, the Minneapolis Symphony Orchestra will give its first concert at Ravinia Park. This

orchestra, while new to Ravinia Park, has been heard in Chicago, where it created a very favorable impression among concert goers when it appeared here for the first time last spring.

Julia Rive-King, the distinguished pianist of the Bush Temple Conservatory, has just returned from New York, where she passed her vacation.

The Bush Temple Conservatory has been thoroughly renovated and redecored and on account of the numerous applications this year, which have exceeded any previous year, the school has taken on an additional space to accommodate the many students.

Dr. Charles E. Allum has joined the faculty of the Bush Temple Conservatory.

Ephra Vogelsang, soprano, furnished the program at a musicale which took place at the home of Mrs. James Hirsch, of Glencoe, Ill., last Monday, August 21, and met with her customary success.

A cablegram received August 21, by Dr. F. Ziegfeld, of the Chicago Musical College, announced the death of the Chicago teacher and pianist, Hans Von Schiller, at Baden-

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nendorf, Germany. Mr. Von Schiller had been spending a vacation in Europe in the hope of recovering from an attack of intestinal trouble. Mrs. Von Schiller was with him. Hans Von Schiller came to America on a concert tour twenty years ago and was engaged to teach at the Chicago Musical College. He has taught there continuously since that time.

The management of the Theodore Thomas Orchestra organization gave out this week the details of the twenty-first season of the orchestra. There will be, as usual, twenty-eight afternoon concerts and the same number of evening performances. The first concerts are to be given October 27 and 28. Rudolph Ganz will be the piano soloist at the third concert, which will be devoted to Liszt. Other soloists for the season with whom arrangements have already been made are Clarence Whitehill, Harold Bauer, Johanna Galski, Kathleen Parlow, Efreim Zimbalist, Albert Spalding, Hans Letz, Hugo Kortschak, Wilhelm Middelschulte, Enrico Tramonti and others.

Georgia Sterling, violinist, of Mobile, Ala., spent her vacation in Chicago and visited Antonio Frosolono. She practically has made arrangements to study with him next summer. Miss Sterling is well known through the South, especially Alabama.

OCEAN GROVE CONCERTS.

OCEAN GROVE, N. J., August 26, 1911.

In addition to her musical activity throughout the Ocean Grove season, Madame Olitzka was soloist of the Fenrich Orchestra at Deal Casino, August 13, when she rendered the following program: "Ah mon fils" ("Prophete"), Meyerbeer; "Habanera" ("Carmen"), Bizet; solo from "Le Cid," Massenet; "Swan Song," Grieg; "Lenz," Hindach. Aside from the beauty of her voice, Madame Olitzka displays a perfection of diction, irrespective of whichever language used, that makes her one of the most satisfying artists before the public.

By special permission of the Government the United States Marine Band paid a visit to Ocean Grove and gave two concerts in the afternoon and evening of August 14. Fully fifty thousand people attended the exercises held in the Auditorium in honor of President Taft on Tuesday evening. Although not an entirely musical subject, yet the singing of the national songs by this great throng of people, accompanied by Clarence Reynolds, organist, was an impressive moment which will linger ever in the memories of all present.

The children's festivals were remarkable sights. The effect of 1,000 children, cleverly costumed as gypsies, Japanese, Indians, Rough Riders, etc., completely filling the stage, made a variegated panorama delightful to behold, while the musical accompaniment consisting of the Handel aria "Let the Bright Seraphim" was sung with amazing proficiency by the entire choir of children's voices.

Tali Esen Morgan, the musical director of the Ocean Grove events, may feel justly elated over the success of the entire season's endeavors.

One of the interesting affairs of the season was the recital given by Ellison Van Hoose August 19, when he rendered a difficult program to an audience of more than 7,000 people. As many requests were received for "Celeste Aida" Mr. Van Hoose opened the program with that well known aria and created such a furore that he was recalled again and again until he finally responded with "La Donna è Mobile," from "Rigoletto," as encore. The remainder of the program consisted of the following numbers:

Duet, Lovely Maid in the Moonlight (La Boheme).....Puccini
Madame Gloria and Mr. Van Hoose.
Quartet from Rigoletto.....Verdi
Madame Gloria, Miss Hardie, Messrs. Van Hoose
and Chalmers.

Songs—
The Bloom Is on the Rye.....Bishop
My Love She's but a Lassie.....Arr. by Helen Hopekirk
Mary of Argyll.....Sidney Nelson
The Lass with the Delicate Air.....Dr. Arne (1710-1788)
Mr. Van Hoose.

Duet and chorus, Miserere (Il Trovatore).....Verdi
Madame Gloria, Mr. Van Hoose and the Festival Chorus.

"The Lass With the Delicate Air," which is distinctly a tenor song, and not a soprano air, as usually sung, received a thoroughly artistic rendering by Mr. Van Hoose.

Rose Eaton, a new favorite at the Jersey Coast resorts, appeared at the Allenhurst Club musicale Sunday evening, August 20. Possessing a lyric soprano of beautiful quality in addition to an enviable agility, she is able to render coloratura songs with great charm and finesse. Julia R. Waixel, of New York, played excellent accompaniments for the singer.

The close of the season brought one of its best offerings in the form of a violin recital given by Albert Spalding.

with the assistance of Charlotte Maconda, soprano, when the following program was rendered:

Violin solo, Sonata (The Devil's Trill).....Tartini
Mr. Spalding.
Soprano aria, Ah fors e lui, from Traviata.....Verdi
Madame Maconda.

Violin solos—
Chanson Louis XIII.....Couperin-Kreier
Romance in F.....Beethoven
Rondo in G.....Mozart
Mr. Spalding.

Songs—
Lilacs.....Rachmaninoff
Mary of Allendale.....Old English
Spring.....Tosti
Madame Maconda.

Violin solos—
Chanson Villageoise.....Lalo
Berceuse.....Faure
Introduction and Rondo Capriccioso.....Saint-Saens
Mr. Spalding.

Soprano solo, Ave Maria.....Bach-Gounod
(With violin obligato and organ.)
Madame Maconda, Mr. Spalding, Mr. Reynolds.

Violin solos—
Ave Maria (with organ).....Schubert
Souvenir de Moscow.....Wieniawski
Mr. Spalding.

The degree of artistic efficiency exhibited by Mr. Spalding on this occasion was wonderful. His technic is well nigh perfect and he played with rare delicacy and charm. Madame Maconda sang with her usual authoritative brilliancy, and received the warm approval of the audience.

B. A. H.

Coppicus and Guard Sail September 6.

F. C. Coppicus, of the Metropolitan Opera Company, and William Guard, press representative of the company, have planned to sail for New York, September 6, on the Kronprinzessin Cecilie. Messrs. Coppicus and Guard have been abroad since the early summer.

Clifford Cairns as a Canoeist.

Clifford Cairns is enjoying life at Algonquin Lake, Ontario, Canada. The accompanying picture shows the



CLIFFORD CAIRNS.

basso's skill in "paddling his own canoe." Mr. Cairns is one of the artists engaged for the Worcester Music Festival to take place the last week in September.

The Olive Mead Quartet.

Following the usual plan, the members of the Olive Mead Quartet have spent the summer in rehearsal for the coming season. This quartet stands as a worthy rival of the leading chamber music organizations of the world. Dates of the New York concerts and the out of town



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AN English monthly refers to Wagner's memoirs as "that regrettable autobiography."

VINCENT D'INDY asserts that a composer cannot have elevated thoughts in New York. Of course Mont Blanc would be better.

"MONA LISA" is not the first great art work to be stolen. Many of the products of the best composers were stolen by their successors.

HANDEL BOOTH is the name of an English Member of Parliament, which puts him in a class with Siegfried O'Houlihan and Opus O'Flynn.

BERLIN now makes it a misdemeanor for any theater manager to allow his patrons to wear hats in the boxes of the house.

Bravo, Berlin!

If the biggest part of the Puccini profits were changed into ten dollar bills and placed end to end in a straight line, they would extend from the Metropolitan Opera House into the office of the Milan Musical Monopoly.

"LONDON OPINION" offers the valuable suggestion that those persons who sing for an hour every morning will not have indigestion all day. On the other hand, persons who have indigestion all day—but this paragraph practically finishes itself.

EARLY Fall Americans returning from Europe tell their friends here that the prices for seats at the Munich festival are as high as at the Metropolitan Opera House in New York. If the Germans ever found out the Munich prices they would be amazed.

RUMBLING rumors that Bruckner is to be featured in the New York Philharmonic Society programs this winter, fill us with intense joy. However, we have our emotions under such perfect control that no outward sign of our plethora of happiness is apparent.

"A MUSICAL foundry" is what an indignant citizen called a conservatory against which he asked relief from an uptown judge. The burgher charged that from morning until night the school of musical learning "hammered out" pianists, and turned wide open the throttle on "tenors with voices like a steam whistle announcing the luncheon hour."

"LOBETANZ," by Thuille, and "Boris Godounoff," by Moussorgsky, are announced as the latest additions to the repertory of the Metropolitan. Thuille's work has achieved a fair number of performances in Germany (the composer was a resident of Munich), but Moussorgsky's "Boris Godounoff" is an opera of international renown, chiefly since the traveling Russian opera companies introduced it in Paris and elsewhere beyond the borders of the Czar's domain.

"PARIS COMEDIA" prints this story: A certain Frenchwoman who is exceedingly proud of her autograph album recently asked Moszkowski to write in it. Before doing so he turned the pages over until his eye rested on the following: "In music there are only three B's: Bach, Beethoven and Brahms; all the others are cretins (dunces)." The name signed to this was, of course, von Bülow. Moszkowski thought for a moment, and then wrote this sentence: "In music there are only three M's: Meyerbeer, Mendelssohn and Moszkowski; all others are chrétiens (Christians)." Moszkowski, by the way, comes of a fine Jewish family from Breslau, the city where the brother of that other distinguished Jew, Dr. Leopold Dam-

rosch (father of Walter Johannes Damrosch), is said to have kept a clean and excellent kosher restaurant.

"ALL the New York daily papers published important musical cables from Morges, Switzerland, last week, stating that Paderewski's hen house, on his farm in that place, had been burned down. The Herald, Press and World wound up their graphic stories of the harrowing conflagration with this sentence, identical in the three accounts: "The pianist watched the fire with philosophic calm." In order to watch the Morges fire with philosophic calm, or without it, Paderewski would have had to be the possessor of a pair of eyes more marvelous than even the gimlet optics of the famous Pickwick witness, which were spoken of as looking upstairs, around corners, and through solid wood. In other words, Paderewski, to see the feathered tragedy at Morges, would have had to gaze over half of the Pacific Ocean, across all of Spain and France, dodging the Pyrenees and part of the Alps meanwhile—or perhaps sending his piercing glance through them—see zigzag over the streets of Geneva, and finally speed his x-ray look along the country road which leads from that city to Morges. If Paderewski succeeded in doing all that, then he saw the chickens being roasted at Morges—and possibly smelled them also—for at the moment of the holocaust at the hen house, the pianist of philosophic calm was treading the ground of South America, whither he had sailed from Southampton, England, aboard the steamer Asturia, on July 8, as reported exclusively at the time in THE MUSICAL COURIER. If the World, Press and Herald have anything to say on this subject, we would be pleased to publish their eggsack reply. This is not a crow of triumph, but merely a correction, for we are cocksure of our facts.

SAN FRANCISCO sends news to the effect that it has organized a symphony orchestra to give a series of concerts in the Pacific Coast metropolis this season and next. The post of conductor has been offered, under a two years' contract, to Henry K. Hadley, now in Europe, and a telegram to THE MUSICAL COURIER from San Francisco informs this paper that Mr. Hadley will accept without doubt. The establishment of a symphony orchestra in San Francisco must be hailed with satisfaction not only by the many music lovers there, but also by those all over this country, who have the true interest of the tonal cause at heart. It is not necessary to go into the reasons why a symphony orchestra should be part of the artistic life of every American city that can afford to support one; the justification of such an organization has been furnished strikingly by the general musical results obtained in those localities which have possessed and do possess a symphony orchestra. For many years San Francisco led all music in the Far West and was regarded as the seat of real culture in that and other arts. Then, suddenly, its symphony orchestra went out of existence, and a tonal blight fell on the city, which was accentuated, of course, by the fire disaster. Now that San Francisco is to enter the lists again, however, as an active symphonic center, the former musical prestige of the place should duplicate its one time high rank, provided that the conductor proves his ability to train his men into the proper state of efficiency, make the right kind of programs, and interpret the classical masters with intellect, temperament and emotion, all blended and proportioned acceptably. Mr. Hadley is an American, a young man, and a composer, with no large experience at the baton. He is not a great composer, but he may in time develop into a great conductor and for his own sake and that of San Francisco it is to be hoped that he will.

MORE ABOUT MONOPOLY.

That the Milan Musical Monopoly fights back savagely when thwarted in its demands, was suggested last week by the published story in the New York Sun, and we reprint it herewith for what it is worth. The Mr. Maxwell who is mentioned is the American representative of the firm of Ricordi and Co., of Milan:

"It was not until Mr. Dippel wrote a letter in which he attempted to teach the house of Ricordi how to manage its business," Mr. Maxwell said, "that permission to perform the operas of Puccini was refused him. I decline, however, to discuss any of the conditions that were made or what the firm of Ricordi proposes to do." * * *

"It is probable that there were other differences than the amount of royalties," said one of the powers at the Metropolitan Opera House who is also interested in the Chicago company, "and it may have been that in order to get the rights to the Puccini works it was demanded that 'Germania,' or some other opera published by the Ricordis also be produced. The Metropolitan Opera House, after losing thousands on 'Le Villi' and 'La Wally,' both of them operas of the Ricordi firm, consented to produce 'Germania,' which was the condition on which 'The Girl of the Golden West' was given to the theater. This year Franchetti's 'Christoforo Colombo' is probably to be given, and that is doubtless another demand of the Ricordi firm, as that opera was never a success anywhere in the world.

"Mr. Dippel evidently feels himself strong enough with his novelties to refuse to accept such conditions. That the works are not especially popular there, as his receipts last year showed, has doubtless strengthened him in that decision. The fact that the other opera houses in this country accepted the conditions of the Ricordi firm, whatever they may have been, merely shows that the demands of the Ricordis did not threaten to embarrass their arrangements or that they were not able for one reason or another to assert themselves as Mr. Dippel has."

As an evidence of the grip of the Ricordi firm on the Italian opera houses it is told that last spring after Mario Sammarco and Carolina White had sung "The Secret of Susanna" here with such success they wanted to do it in Venice, where Ermanno Wolf-Ferrari lives. But it was not possible to get an opera house, although there are three in Venice and they are usually closed. But "The Secret of Susanna" was published by a Viennese firm, and no manager dared risk the anger of the Casa Ricordi by producing an opera not from its presses.

What the Milan monopoly may or may not have done in Venice is of little interest to those American opera producers who have to stagger under the conditions imposed in this country by the Italian dictators. THE MUSICAL COURIER is vitally concerned—and all musical Americans should be, too—in the question as to how such pressure as the Milan monopoly exerts here affects our Sherman law, which was enacted to curb and regulate trusts and make it possible for the individual to compete in business against combinations of capital used to throw obstacles in his path.

From well informed circles we learn that the matter has been brought to the attention of several Washington legislators, and it is to be hoped that something will be done there to save American opera producers from being exploited too rapaciously by Milan or any other foreign musical monopoly. Now that Andreas Dippel has had the magnificent courage to show his impresario confreres a practical way out of the difficulty, they are offered the chance to enlist the sympathy and support of the public by showing that they are not subservient to, or dominated by interests outside of their opera houses. Messrs. Russell and Gatti-Casazza are being watched for a disclosure of their attitude, which should be one of co-operation with Andreas Dippel and hearty following of his example.

ONE of the interesting letters received at the office of THE MUSICAL COURIER last week came from a young man in Hartford, Conn. The writer of the communication tells us he is twenty-one and that he was born a Jew in Russia. For the first time in his life, says the writer, he is in a position where he can study music, for which he has "some natural talent." Being in doubt about it, he wants

to know if he is too old to begin lessons on the violin. While he can play melodies by ear, he confesses that he is wholly ignorant of "notes." If this earnest young man dreams of becoming a professional player, we would not advise him to take up serious study, as he is doomed to disappointment; but, if he desires to study in order to obtain some real knowledge of music and the violin, let him go ahead and indulge in the pastime. It is far better to study music than to spend leisure hours in foolish games or the society of idlers. There are reasons why the study of the violin and piano cannot be taken up after twenty-one with the hope of becoming a professional performer. If the young man had a voice, it would be different. Great voices have been discovered when men were older than the Hartford correspondent—as the late Italo Campanini, for instance. However, we must consider Nature when it comes to performing on the piano or violin, where the fingers and hands are expected to aid as essentially as the brain. It happens frequently that men and women, for their own pleasure, take up the study of the piano or violin in the twenties, or older, and these soon find that the mind assimilates much more than can be expressed by the fingers. Such persons may learn with the mind difficult scores that they could never play correctly and acceptably with the fingers. Here is where we get one of the best definitions of "technic." The necessary technic for the finished performance of a piano or violin masterpiece demands that we should begin training the hands and fingers in childhood, never when beyond the period of adolescence. The theoretical and intellectual side of music may be taken up in the twenties and later, just as one may study a science, the higher mathematics, the law, or medicine, even in advanced age. Those branches require developed reasoning powers and hence may be studied successfully by the adult mind at any time. To acquire fluency in speaking a language we know that we should begin in childhood or early youth. Later, languages may be studied with much enjoyment as an aid to literary work or culture, but few persons who take up a foreign tongue after twenty ever do more than read it, unless it happens that they should go to live in the country where they hear the speech of the people every day. For the complete mastery of music, like languages, youth is the best time to acquire the fundamental training.

BUENOS AIRES.

Harry B. Cohn, who for very many years has been the correspondent of THE MUSICAL COURIER at Montreal, Canada, sailed August 10 on the steamship Oronsa from Liverpool to Buenos Aires, Argentina, where he will be stationed as the correspondent of this paper. Buenos Aires is today the foremost city of Italian opera on the globe, as it has three large opera houses and several small ones in which Italian opera is constantly given. Next to Buenos Aires the receipts of Milan for opera are very small, and as for Italian opera in New York, there can be no comparison between its pecuniary results and those obtained at Buenos Aires.

Mr. Cohn, besides being an opera lover, is also well acquainted with the musicians of Europe who represent the classical and concert field and through his intercession no doubt many of our musical friends both in the United States and in Europe will secure an opening in South America. Everyone acquainted with Harry B. Cohn will wish him well in Buenos Aires, and his letters will be welcome as direct information from the important Southern Hemisphere.

MUSICIANS, as a rule, are not good swimmers. They prefer sound waves to the sad sea variety.

THE MUSICAL NATION.

One of Voltaire's ingenuous heroines believed that had it not been for that accident at the Tower of Babel, all the world would have spoken French.

We are constantly meeting those who think that when that momentous linguistic upheaval took place, certain races were dowered with talents peculiar to themselves, and the various divisions of mankind were catalogued and pigeonholed, once and for all time, as musical, literary, humorous, artistic, commercial and military. How often do we hear the remark, "He is fond of music because his parents were German." And how prone the world is to father all kinds of jokes, good, bad and indifferent, on an Irishman. New England is supposed to produce hard bargain drivers, and every Frenchman is labeled artistic in spite of himself. Some persons maintain that the land which produced Spenser, Shakespeare, Milton, Dryden, Byron, Shelley, Keats, Tennyson, Swinburne, imparts a modicum of literary talent to all her children, and it is universally believed that a Jew knows how to get rich.

Needless to say, this is for the greater part arrant nonsense. Heine was a Jew who knew not the art of accumulating riches. There are many English writers who have been unable to find for their shoulders even a remnant or a rag of the many and voluminous second hand mantles that have fallen from the great poets of England. And there are true born Englishmen in the East End of London to whom the word Hamlet does not picture a literary tragedy, but a ham omelet. The French, as a nation, are undoubtedly artistic, but a grand army of coarseness and brutality could easily be recruited in France. If New England Yankees are all skinflints and dealers in wooden nutmegs and basswood hams, whence came the stork that bore the baby Ralph Waldo Emerson to those prosaic traders? The green hills of Ireland, clothed in leafy glories and dew bespangled flowers, have planted more nostalgia than humor in the hearts of Irishmen in foreign lands, as the majority of Irish songs testify. There are many thousand Germans who take no interest in music whatsoever. If being German makes a man musical, how comes it that Berlin in Canada and Hoboken in the United States have given us no composer that is in any sense of the word related to the composers of Germany? The race is the same, it is true, but the national spirit is wanting.

There are times in the history of mankind when an entire nation seems to be united in tastes and in endeavor, and when the great intellects of that nation, borne along, as it were, on the crest of the wave of enthusiasm, reach heights which are never again within the capacity of that nation. Witness the glorious outburst of architecture, sculpture and pottery of the age of Pericles in ancient Athens. Look at the canvases the Italian painters of the renaissance hung on every wall in Rome and Florence. See the Elizabethan age of poetry in England, and the music of modern Germany. If history teaches us anything at all, it is that when a nation passes its meridian of splendor in any one particular art it never again soars to the same height.

And when the spirit of the nation is unanimously set in one particular direction, it carries along with it the minds of those who represent that nation, irrespective of the races that furnished those minds. We might point to the fact that the men who become so vastly rich in our country today belong to no one particular race. Our dominant spirit is commercial, and all racial peculiarities are swamped in the great national rush for wealth.

Beethoven was German in spirit alone, for he was of Dutch extraction, with a French or Italian woman for one of his near female ancestors. Chopin, the glory of Poland, had a French father.

Arthur Sullivan, whose music is so redolent of an English mayday, and so full of the genial spirit of Elizabethan comedy, had an Irish father and an Italian grandmother. Edvard Grieg, a fellow student with Sullivan in Germany, and who is the one composer Norway has given to the outside world, was the grandson of a Scotchman who was the British consul in Bergen. Are not the Italians, Nicolai and Busoni, as thoroughly German in spirit as it is possible to make them?

If race is the one and only factor, how can we explain the German style of Mendelssohn, the French style of Saint-Saëns, the English style of Frederic Cowen, seeing that they are all Jews?

Is there a more thoroughly German composer in Germany today than that son of a French father and a British mother, Eugen d'Albert?

Idiosyncrasies belong to the individual, not to the race. It is possible to find a Frenchman and an Englishman who are more alike in temperament than are two Englishmen or two Frenchmen we could select. The reason may be that all races are of mixed origin. Various types which once upon a time were pure have been so crossed and recrossed that humanity today is hybrid.

A French scientist, Jean Finot, in a recent number of *La Revue*, has an essay on "The Romance of Races." We translate, more or less freely, some of his sentences:

"The anthropological past of all nations shows the same phenomena of general mixture, of an extreme intermingling of origins and blood. Whether it be England or Greece, Russia or France, all countries are ranged under the same banner.

"The Jews, who pride themselves on the purity of their blood, cannot do so without shutting their eyes against historical evidence. They were few in number when they reached Palestine, and they began to cross with Arabs, Philistines, Hittites, and many other peoples of whose origin we are ignorant.

"They gave their blood to many nations and received theirs in return. Recollect, also, that a Turkish race, the Chazars, were converted to Judaism."

If Jean Finot is right, we can better understand the differences among Jews. Wagner, who had Jewish blood mingled with the Saxon in his veins, showed large fondness for gorgeous Oriental color and sparkle. But what are we to say when we look for the gorgeous color, Oriental glitter and brilliant sparkle in the solid counterpoint of the thorough Jew, Mendelssohn?

Offenbach and Meyerbeer and Goldmark and Rubinstein are a distinguished quartet of Hebrews. But we very much doubt if the four of them would make congenial company among themselves!

If Wagner's foible for color and sparkle proves he had Jewish blood in him, may we not conclude that Richard Strauss' splendid capacity for business and finance shows that he must be an American?

We could pile up pyramids as colossal as those of Egypt if our entire national energy was centered on the perpetuation of tombs to guard imperishable mummies. England is supreme in shipbuilding because she is an island and her inhabitants are dependent on maritime commerce for their existence. The Swiss, for instance, can never be interested, as a nation, in nautical affairs. The tall office buildings in New York are the product of necessity. Any other city transplanted to the narrow rock of Manhattan Island and in need of floor space would build New York skyscrapers. We are of the opinion likewise that musical talent in its crude state exists everywhere. The nation wide interest that Germany has taken in music for the past two and a half centuries has not only fostered the musical talent in Germany, but helped parents to transmit some of their acquired musical tastes to their offspring. Now and then we give the world a Stephen Foster, a Nevin, or a MacDowell, who,

like isolated nuggets, indicate the mine that lies beneath the clods and pebbles of our musically uncultured nation.

A rare art flower like Kathleen Parlow springs from the uncongenial soil of Canada's Northwest, in Calgary, the trading center of stock raisers.

We shall produce our great composers when our national interest is focused on art and music; when our merchants leave their offices to hear a new symphony; when society takes as much interest in a quartet and a music drama as it now takes in a horse race; when we are sufficiently cultured to demand the suppression of the hideous noises that make our cities pleasant only to the deaf; when our heiresses are as proud to be the wives of eminent musicians as they now are ready to clutch an imported duke or elope with a chauffeur.

WORDS TO THE UNWISE.

We frequently hear of that word which suffices the wise man. It may not be out of place to set down a few words to the unwise. As the unwise, however, are so overwhelmingly numerous we must select a certain class of unwiseacres for our remarks. Whom shall we choose? Visions of unwise men crowd so thickly on our teeming imagination, like the circle upon circle of spirits which Dante saw, that we must hasten to close the sluices lest we be submerged and washed away in the rush of the mighty stream.

We choose musicians and shut out the rest of mankind. Artemus Ward thought a joke was a good thing in a funny paper, and we believe that music is a suitable subject for a musical paper notwithstanding many notable exceptions to be found in the pages of some so-called musical journals.

But music itself is too brobdingnagian a feast for our deglutition today. We have no stomach for a gorge. A simple meal will do as well, or better. From music we select musicians, from musicians, composers, from composers, American composers, and from this small but gallant band of American composers we pick those who are unwise. Surely our subject matter is small enough now! In fact, we fear that we have so reduced our audience that we must beg the rest of the readers of *THE MUSICAL COURIER*, who are wise, to read these words addressed to the unwise American composers who are, perchance, so few in number that it is hardly worth while devoting even as much space as this to them.

Oh, unwise American composer, have you ever considered the lessons taught by the history of music?

If we have read our histories correctly we find that the various schools of composition were rooted and grounded in the songs and dances of the people. The people gave the impress of national characteristics to the folksongs and dances of the nation. The composers learned the national styles from those with whom they were brought up. Before Beethoven—even before Bach—there was a real and pronounced German style in music. There would still be a German style in music if all the composers from Bach to Strauss were blotted from the pages of history. There was a Polish style before Chopin, an Hungarian style before Liszt, a Norwegian style before Grieg. No one can refute these statements.

There are two rich mines of national styles that have never yet been worked to any degree worth mentioning. We mean the Spanish and Scottish styles. Imagine a Wagner born in Aberdeen, with the beautiful melodies of Scotland as his birthright, and the poetry and high romance of Caledonia in his blood. Let a Weber arise in old Madrid, with the distinction of a Spanish style, and fill his memory with images of Andalusian beauty and Moorish tales. Then would our ears hear new and fascinating rhythms, and colors of strange hue would delight us on the orchestral canvas. If Scotland and

Spain could produce the composers, the national styles of those countries are powerful enough to fashion the styles of the native composers.

Grieg is an eminent example. He ran a very great risk of being Germanized. During his residence in Leipzig he became saturated with the German style. His early song, "Ich liebe dich," has none of the Norwegian tang by which Grieg gained his distinction among composers. If he had remained the German composer of "Ich liebe dich" it is probable that he would soon have been forgotten. For though he was great enough to cast off his German manner and to rely on the then untried Norwegian style, yet he was hardly of the stature to fight beside the German giants of music. Nor would the slight and slender Arthur Sullivan have gained his world wide fame had he remained in Germany and been a little German.

These are the lessons of musical history. But the unwise American composer ignores them. He does his best to be a German. His pride is in the nearness of his copy of the big men of Europe. His is provincial. Of course, we know that when he begins the study of music he is taught German music. The German child is also taught German music—not French, Italian, English, or American music. He, therefore, learns his own national style from the beginning, while the American child is at a great disadvantage. Yet we have given two cases of music students, one Norwegian, one English, who were able to acquire their respective national styles even after a long course of study in Germany.

We hear our readers exclaim: "But there is no American style!"

We must contradict you flatly, whoever you are. There is an American style in musical composition. We have detected American works in various cities of Europe, and can always tell an American interpolated number in any musical play imported for our theaters. This style is as yet disfigured with vulgarity. We must admit that fact. But this vulgarity is not inherent in the style. It is due to the fact that up to the present the better American composers have been unable to shake off the influence of their schooling, or, at least, have not desired to do so. The result is that music in the American style has been left to the tender mercies of the uneducated American composer, who not only writes vulgar music, but speaks vulgar English, and exhibits vulgar manners. After all, the uneducated composer who composes American music is only following in the footsteps of those nameless and forgotten composers who wrote the folksongs of the various countries that have national styles. He is, perhaps, doing more good for his country's musical welfare than the cultured composer whose mind is full of Wagner and Strauss and who vainly tries to make the children of his brain naturalized citizens of the United States.

The brachycephalic father may adopt the dolichocephalic son, but he cannot make a blood relation of him. Nor can a hen with the most assiduous setting hatch chickens like herself from duck eggs.

Dvorák was a matured composer when he came to New York. It was hardly to be expected that he could learn the American style at his age, and during the short time he was in our midst. His "New World Symphony," however, is the best known of his works, however much or little American style it may have.

Some persons object to a negro style as a national style. Others lay stress on the importance of learning aboriginal Indian music. But it matters not whence the style comes provided it is a recognizable style that is not to be mistaken for German, Italian, French, Scotch, Spanish, English, or what not. There is an American style in music. It remains for the cultured musician to rid it of

vulgarity and develop it into an art worthy of the nation.

Better a real sparrow than an imitation eagle. We want an animal that can be classified by a zoologist. Away with those wyvern monstrosities with a forepart of Wagner, a tail of Debussy, feet of Verdi, and expanded wings of Tchaikowsky!

C. L. Wagner to Be Associated with Johnston.

Charles L. Wagner, just arrived in New York from Europe, is to be identified with the concert bureau of R. E. Johnston, as traveling representative and associate manager. Mr. Wagner will spend most of his time on the road. The tours of artists under Mr. Wagner's direction will be carried out as planned, and will be conducted by him personally. The artists in question are Alice Nielsen, the American prima donna; Riccardo Martin, the American tenor, and Rudolph Ganz, the pianist and composer. Other tours for the following season of 1912-1913 will be managed by the Johnston office, as Mr. Wagner has transferred the contracts. The artists concerned are John McCormack, the Irish tenor; Oscar Seagle, the concert singer, and Jaroslav Kocian, the Bohemian violinist.

Mr. Wagner left for the west yesterday (Tuesday) to look after the tours of Nielsen, Martin and Ganz. While away he will visit many of the resident managers in the various cities as well as the musical directors. He expects to be back in New York about December 1, and then will make his headquarters at the Johnston office. Mr. Johnston has stated in public and private that he regards Mr. Wagner as one of the ablest road men in the concert business. He knows every place in the country and is thoroughly familiar with the requirements of each section.

During his visit abroad this summer, Mr. Wagner was a guest at the home of Rudolph Ganz in Clarens, Switzerland. He found the pianist surrounded by a charming family, including a number of bright American pupils. Mr. Ganz is looking forward eagerly to the tour he is to make, in all about thirty concerts. It is most likely that another tour for Ganz will be booked for the following season.

Edward Kreiser in New York.

Edward Kreiser, of Kansas City, who is visiting New York, tells of a gift of three organs donated by Robert Long to the Independence Boulevard Christian Church at a cost of some \$30,000. Mr. Long has had installed three modern organs in the magnificent edifice. One in the main auditorium, one in the Sunday school room, and the third in the prayer-meeting room in the annex. With Mr. Kreiser as organist, the music in this church will be well worth the tribute of the generous donor.

Mr. Kreiser also states that an orchestra is now being organized to be called the Kansas City Symphony Orchestra, having for its sponsor the energetic members of the Kansas City Musical Club, an organization of women which has been in existence for some time. With Carl Busch, as leader, the orchestra will be well supplied with that vital musical enthusiasm without which no organization of its kind may well succeed.

Like Father, Like Son.



CONSTANTIN LHEVINNE.

This is a picture of Constantin Lhevinne practicing pedaling.

Who Is This?



"The Kipling of Music" is the invention of the Melbourne (Australia) Everybody's Journal, from which the illustration is reproduced by THE MUSICAL COURIER.

Ratliff Caperton Pupil.

The following clipping from the Portland (Me.) Times tells of a pupil of Madame Ratcliffe-Caperton, whose voice has created a sensation:

Madame Ratcliffe Caperton, who is summing at the Ottawa House, is to present at a studio recital the fifteenth of this month, a young pupil of hers, whose voice is of such exquisite purity and charm that it is said by those who have heard her sing to be a perfect revelation of the almost lost art of bel canto. Although Lois Smythe is at the very beginning of her career, her beautiful natural voice has been so masterly placed and developed by Madame Ratcliffe Caperton that her renditions possess a finish and style that are usually associated with an artist in maturity. Her voice is a lyric soprano. It is marvelously pure and sweet, with a lifting quality that deserves the frequently misused term bird-like. When she stands before you, a mere girl and without a trace of the amateur tremor or embarrassment, throws her whole soul into her singing, be it an English song or difficult aria, you forget her years and simply revel in the beauty of tone and artistry. Unaffected, sincere, at all times and yet dominated by dramatic feeling, she gives every promise of becoming the prima donna that critics predict. Madame Ratcliffe Caperton has been her only instructor and the results must be infinitely satisfying to her, so wholly successful has been Miss Smythe wherever she has been heard in concert. Last winter she appeared in New York and was greeted by press and public with the utmost favor. Last Sunday she sang in recital at the Samoset and her previous successes were repeated. In the coming recital a Portland singer, Constance Banks, is to have a part and the two will undoubtedly give a rare evening of song to those privileged to be present. Madame Ratcliffe Caperton is recognized everywhere as one of the greatest teachers in the country. She is the only representative of G. B. Lamperti and has done much by her splendid mentality and great musical knowledge to raise the standard of voice culture and development. Her studio talks bring out the most cultured and brilliant gatherings wherever they are given, while her pupils have become distinguished for the beautiful quality of their voices and the marvels of technique and style with which they sing. "English Songs" will be the subject of her first recital and the most charming of vocal numbers will illustrate her method. Those who are bidden are keenly anticipating the affair and it will undoubtedly be the musical event of the summer in Portland.

Miss Smythe has been successful in her recitals given at various resorts in Maine. During September she will sing at several of the show places in the mountains. The young singer will then return to Philadelphia with Madame Caperton and continue her studies through the season.

Done Herewith.

BERLIN, W., August 16, 1911.

To The Musical Courier:

In the first instalment of my article on Godowsky's E minor sonata a few misprints crept in to which I wish you could draw attention in your next issue.

On page 38, second column, lines 3 and 14, the word "eventive" should read creative; page 39, column 3, line 4, "stretch" should read stretto.

Sincerely yours,
VERNON SPENCER.

He: How do you like Tosti's "Good-by"?

She: I don't believe I know the gentleman, but I'm sure it couldn't be nicer than Jack's.—LIFE.

Charlton's Artists for 1911-1912.

Loudon Charlton has issued his new booklet announcing the principal artists under his direction for the season of 1911-1912.

Madame Galski is to make several tours in addition to her engagement at the Metropolitan Opera House.

David Bispham is to devote the entire season to concerts and recitals under the Charlton management.

Frances Alda, the prima donna, returns again to sing in concerts.

Other singers in the Charlton list are Francis Rogers and Morton Adkins, baritones, and George Hamlin, tenor.

The chamber music organizations are headed by the Flonzaley Quartet. These artists return to this country to begin their season in the early autumn. Carolyn Beebe, pianist, and Edouard Dethier, violinist, again will unite and give sonata evenings in many cities.

Three pianists announced by Mr. Charlton are Josef Lhevinne, the Russian; Harold Bauer, claimed both by France and England, and Ernest Hutcheson, the Australian.

As last season, Mr. Charlton will book the New York Philharmonic Society for tours, of which there will be two in the middle west—January and March. The orchestra gives forty-five concerts in New York (Carnegie Hall) and five at the New Academy of Music in Brooklyn.

Caroline Beebe's Engagements.

Caroline Beebe, pianist, was engaged to play at a musicale at the home of Mrs. C. P. Cottrell, at Westerly, R. I., August 29. Miss Beebe was announced to give several solo groups, the balance of the program being given by Madame Mahr-Hardy.

In addition to her solo work, which she will do this season on a larger scale than ever before, Miss Beebe will continue her association with Edouard Dethier, violinist, with whom, for several seasons, she has given sonata recitals with marked success. The Beebe-Dethier combination will be heard September 16, in Stockbridge, Mass., at the home of E. T. Rice. The feature of the program will be a new sonata by Daniel Gregory Mason, to be played from manuscript.

Miss Beebe and Mr. Dethier will be heard as usual this season, in New York, Boston and Chicago, in addition to many other points en tour.

Gisela Weber at Colorado Springs.

Gisela Weber, the violinist, has enjoyed a varied and interesting summer. The accompanying photograph shows



GISELA WEBER

the gifted artist in a picturesque pose at Seven Falls, Colorado Springs.

She—Was it a restful place out at that country boarding house?

He—Yes; in the parlor was a sign: "This piano is closed for repairs."—Boston Transcript.



HAREWOOD HOUSE, Hanover Square, W. }
LONDON, England, August 19, 1911. }

One of London's interesting personalities in the world of music is Madame Albani, who in a recent interview with the writer said: "I sing only occasionally now, but I am busy teaching. I won't give more than five lessons a day, but I find my whole day gone with that number. No, I shall found no school. I teach each pupil individually and shall continue to do so as long as I continue to teach. It is about three years since I began teaching. I wish some of those famous American voices would come to me. Do please send me some, so I can make great singers out of them. Yes, I have had some few American voices, but not any really great voices that I could develop and make great artists of. Any one may be taught to sing, but great singers are born and then made. Voice alone is not enough, no matter how grand it is, as we all know nowadays. Intelligence, musical feeling, personality and temperament must all be there before the great singer can be developed."

"Suppose a singer has the character of voice commonly described as 'dramatic soprano.' Would you then advise that she study the coloratura roles?"

"By all means. How else will she acquire technic? By the old Italian method as taught by Lamperti the elder, who was my teacher, and through the old Italian roles, one

acquires purity in emission of tone, breath control and quality. There is no other method that I know of by which to train singers for the operatic stage."

"Suppose that in time the old Italian repertory ceases to be part of the repertory of great opera houses? What then?"

"They will never take the old Italian repertory from the principal opera houses while we have singers to sing the roles. But even though these same old operas must be sung less frequently as the years go on and new works must be given a place they will always remain among the most important things to be studied for themselves, for what they mean to the one who masters them, in technic, facility, and vocal independence. I tell this to all my pupils and insist that they accept it all without reservation. Not I alone commend this method. Lilli Lehmann also is one of the great supporters of the Italian method, advising that all singers should study the coloratura roles. It is quite true of the present day that there are many more great singers of lieder than of opera. A great operatic singer can always sing lieder, but a great lieder singer cannot always sing opera. Just see all the great operatic artists now on the concert stage singing lieder: Sembrich,

heard me as Elsa in 'Lohengrin,' she said that every German singer should come to hear how Wagner should be sung."

"I sang Elsa in the first production of 'Lohengrin' in England. It was given at Covent Garden in May, 1875. I sang mostly all the Wagner operas there. 'Tannhäuser,' 'Die Meistersinger,' 'Der Fliegende Holländer,' and 'Tristan and Isolde.' It was in 1872 that I made any debut in 'La Sonnambula' and I sang there for twenty years, until 1891. Also in 'Faust' and as Lucia, Desdemona and many, many other roles. For seven years Jean de Reszke and I sang together at Covent Garden. Those were glorious years."

"It may interest you to know that I also sang all the Wagner roles in Berlin with Professor Wüllner, the father of Dr. Ludwig Wüllner, the celebrated singer of lieder. And later I sang at all the English festivals."

"Queen of the Musical Festivals? I believe there was some such silly title given me. I sang in the first performance of Arthur Sullivan's 'Golden Legend,' Gounod's 'Redemption,' and I brought out all Dvorák's works and in my singing of Cherubini's works Hans Richter always referred to me as the 'Meistersinger of Cherubini.' He also wrote that compliment in my album."

"I am sure you would like to see my collection of photographs which I value so highly," said Madame Albani as she took from under lock and key a huge album, "which was started by the royal hand of Queen Victoria. Since then four kings, many high dignitaries of various governments and noted people of all professions have written their names and a verse or a bar of music. But what I value above all is that they were and are those who are still living, my personal friends, people I knew and often met and had pleasant conversation with."

"Here is Queen Victoria's signature," said Madame Albani as she opened the album to the first page, which was adorned with the Queen's rather masculine handwriting. And then followed the autographs of Brahms, Joachim, Eugeni, Elgar, Popper, Hans Richter and his words of praise on the Cherubini singing, Liszt, with some bars from "St. Elizabeth" (in which work Madame Albani had sung), Grieg, who wrote that her voice reminded him of Jenny Lind, Reinecke, Pugno, Clara Schumann, Lord Kitchener, Chaminade, the late Mr. Gladstone, Hanslick, Humperdinck and many, many others, about whom, one and all, Madame Albani had many interesting anecdotes to relate, but warning the writer at the same time not to infringe on the "Forty Years of Song," which will appear in October next, and in which they must appear first. "In this book," added Madame Albani, "I tell of my first visit to America in 1889 with the Henry Abbey Opera Company when Tamagno, Patti and Nordica were of the company."

"Whom do I think the greatest singer of the day?"

"I have no answer to that question, but I will tell you of a voice I admire greatly, and that is the tenor, John McCormack. His method is perfect, and his quality of tone pure and beautiful. Especially this year at Covent Garden his singing was superb. Of the younger tenors I think he is perhaps the best."



MADAME ALBANI.

Nordica, Gadski, Schumann-Heink, numbers of them, if I could but recall them at the moment.

"What age do I think a singer should begin regular training? Not before the sixteenth year."

"And then?"

"Then I would teach them music. I would make musicians of them. And in the hands of a master the pupil should become as a little child, receptive, willing to learn, and willing to work, and wait, too, for results. It takes time to acquire technic and perfect the vocal mechanism so that one may sing roles like Lucia and Sonnambula, and the Wagner operas—and mind you, I said 'sing,' for I always maintained that the Wagner roles should be sung, as Wagner himself maintained, for he never talked about any other way of giving his works, to the singers he engaged himself. Yes, he insisted on expressing the character of the role, but one may sing and express at the same time, if one has the heart. When Lilli Lehmann

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On October 14, at Albert Hall, Madame Albani will give her farewell concert and benefit, when she will be assisted by Patti, Muriel Foster, Ada Crossley, Gervaise Elwes, Plunkett Greene, Sir Charles Santley, Adela Verne, Haydn Wood, and the New Symphony Orchestra, Landon Ronald, conductor. The concert will be under the patronage of King George, Queen Mary, Queen Alexandra, Her Royal Highness the Princess Royal, the Duke of Connaught, the Duchess of Connaught, Princess Christian, Princess Henry of Battenberg, Princess Louise, Duchess of Argyll, Duke of Argyll, Duke of Fife, Duke and Duchess of Sutherland, Duke and Duchess of Abercorn, Duke and Duchess of Westminster, Duchess of Westminster, Earl and Countess of Derby, Earl and Countess of Shaftesbury, Earl and Countess of Jersey, Earl and Countess Bathurst, Earl and Countess of Plymouth, Earl and Countess of Minto, Earl and Countess Beauchamp, Countess Clanwilliam, Countess Beatrix, Lady Wantage, Lord and Lady Newlands, Lord and Lady Strathcona and Mount Royal, Lord and Lady Northcote, Lord and Lady Mountstephen, Baron A. De Rothschild, Lord Blyth, Lord Burnham, Lord and Lady Farquhar, Lady Florence Duncombe, Lady Maud Warrender, Sir Wilfred Laurier, Sir John Murray Scott, Sir Edgar and Lady Speyer, Mr. and Lady Margaret Levett, Mr. and Mrs. Arthur Sassoon, Mr. and Mrs. Eckstein, the Misses Scott, Mr. and Mrs. Ratan Tata, Miss Levy, Mrs. Ronalds, Sir Walter Gilbey.

EVELYN KAESMANN.

Bonci Recital at Converse College.

Among the latest bookings for Alessandro Bonci for the coming season is a recital at Converse College, Spartanburg, S. C., of which Arthur L. Manchester is the musical director.

Americans have been characterized as the most sentimental people in the world.—Philip Hale.

Child Music of the Great Composers.

(From the London Times.)

Few recent piano compositions, even by professedly popular composers, can have attained the success of Debussy's "Coin des Enfants" suite. Published only some two years ago, it has been the medium, throughout the whole musical world, of introducing Debussy to persons to whom the name was either altogether unknown or merely represented the unintelligibly vague in modern art. And yet it is highly probable that no hearers of the two finest numbers, "La Neige Danse" and "Le petit Berger" (isolated from those with specifically humorous titles), would realize that this exquisitely woven art was categorically intended first and above all for children; they would feel surprised (and, if seriously-minded, annoyed) at the discovery of the title-page, with its dedication to "ma chère petite Charchou avec les tendres excuses de son père pour ce qui va suivre," and its fascinating toy elephant of the purest Parisian breed. The children's corner in music has indeed been far too much left to the worthy second or third rate type of composer, who can turn out, with never-ceasing industry, work of which the best to be said is that it does not hamper the development of the appreciative faculty. Artistically, such influence is mainly negative, and we are thankful for slender mercies. Only a very few of the composers whose names stand for great achievements in art have consciously set themselves to form youthful ideals; and even they have not always been successful.

Bach, Mendelssohn, Schumann, Tchaikowsky, Debussy: we can hardly add to these five any other name of similar eminence. Beethoven did indeed toss off a trifle or two for the amusement of children of friends; and the dusty corners of musical literature contain a small handful of similar totally forgettable and forgotten by products from other august pens. Mozart and others of the older classics no doubt wrote a good deal merely for pupils; but they never seem to have had children specially in mind—all that they cared about was comparative technical easiness. The five named composers, however, produced, of set purpose, definite children's music; and it is perhaps not uninteresting to examine how they conceived the problem and with what success it was met.

The "Clavierbüchlein" written by Bach for his eldest son Friedemann contains, among its very numerous short pieces, many that were afterwards incorporated into "Das wohltemperirte Clavier" and other familiar collections; and probably only a few of their players and hearers know that they were originally written exclusively for the benefit of a boy of nine. There is the prelude in C major—far too often known now merely in bastard shape, all its delicate purity tarnished by the addition of Gounod's vulgar tune; there again is the great song-prelude in E flat minor, presumably for the cultivation of Friedemann's cantabile tone, as other preludes from the first book of the "Forty-eight" (such as those in C minor, D major, or D minor) cultivated neatness of fingerwork. Exactness of part playing, expressiveness in various styles, rhythmical vivacity—all are represented by pieces familiar enough to us now simply as pure artistic inspirations; and yet, when once we are led to reflect on the matter, we can see how unerringly Bach achieved his special object. Many of his greatest organ works—the G minor fantasia, the F major toccata, and, indeed, most of those we know best—were written earlier, as were some of his most deeply felt cantatas, such as "Gottes Zeit ist die allerbeste Zeit"; but of all this complexity and searching of soul there is not a trace. He succeeded indeed in doing, and doing perfectly, three very different things at once: the music is masterly in the mere pedagogic aspect, it can fascinate children (as teachers still know well enough) and can be played by them with real understanding, and yet it can still appeal, with no reservations whatever, to the mature brain and heart of the artistic veteran. This little "Clavierbüchlein" shows, perhaps better than any other of his works, how Bach was able to see his art steadily and see it whole: technique, emotion, intelligence—all are there; and to him the child is literally the father of the man, not a separate individual to be nourished on musical food that the grown performer will despise.

Mendelssohn's six "Kinderstücke" (known in England by the apparently unauthorized title of "Christmas Pieces") were the last works given by their composer to the world; but with all his experience as a lover of children and as a teacher, he failed to meet the problem as Bach had done. It is plain that he wishes to afford useful practice in particular problems, especially in the staccato touch in which he personally so much excelled; but there is little or nothing that makes any appeal to children now, and to the older of us the pieces, indistinguishable from the inferior specimens of the "Lieder ohne Worte," only suggest that Mendelssohn's genius was taking a holiday. We might confidently have hoped for some fine children's fairy or water music from the hand of the composer of the "Midsummer Night's Dream" and the three great overtures inspired by river and sea: all that we get is, so to speak, stale chocolate.

Schumann, again, failed in a different way. He wrote a large mass of compositions definitely for children's use, almost all with descriptive titles (often, however, con-

cocted after the completion of the music); there are the forty-three pieces in the "Album für die Jugend," the thirteen "Kinderscenen," three complete sonatas, and several sets of duets of considerable dimensions. No one, as the perennially valuable aphorisms prefixed to the Album show, could have been more anxious about the deeper aspects of musical education; but his lack of experience and adaptability leads to strange results. He had an almost ludicrous ignorance of what a child finds technically easy or difficult: even the section of the album specially marked "für Kleinere" contains not a few passages that cannot sound approximately right except under the full sized hands of a player with plenty of command over all the niceties of quickly varied touch and subtle pedaling. With a few familiar exceptions, not more than a dozen or so altogether, Schumann's children's music is forced and dull when really playable by children (as well as often when it is not): when it is in any degree characteristic of his genius, it is meant (whatever the title-page may say) exclusively for grown-up men and women who remember their own childhood with sympathy, but possess adult fingers and brains and hearts. What child has ever lived who could make anything but an emotional caricature of the "Abendlied"? We all acknowledge that the "Kinderscenen" are among the most fascinating short piano pieces in existence, but in every way they insistently demand grown up performance; and even "Am Springbrunnen," where there are no difficulties of psychological expression, demands, from both fingers and feet, a skill far beyond that of any but the most exceptional children.

The twenty-four pieces of Tchaikowsky's "Jugendalbum" also have descriptive titles; but he again approached the problem differently. He never writes over the heads of children, either technically or emotionally; and some of the little pieces, such as "Pferdchen Spielen," "Die kranke Puppe," "Wintermorgen," are at one and the same time excellent practice and (so far as they go) daintily attractive music. But they certainly do not go very far, and no grown artist would deem them worthy of a second look. At their worst, they are feebly sentimental and useless from any point of view: at their best, they are written very plainly with their composer's left hand. As with so many of his works on smaller canvas, his heart was not in his task.

Debussy, on the other hand, while writing only for technically advanced children, takes practically the same attitude as Bach, showing thus once again his distinct kinship with a far-off ancestry. The "Coin des Enfants" suite no doubt requires adult performance to secure complete effect; but it can be played by children and still sound perfectly natural and right. There is nothing emotionally out of a child's range: the pages are full of childlike naive humor, childlike wistful imagination. And the six pieces, one and all, still appeal in fullest measure to older folk: the delicate parody of Clementi in "Doctor Gradus ad Parnassum," the quaint slumberous noises of the "Berceuse des éléphants," the gay irrelevance of the "Sérénade à la poupée," the "grande émotion" and dainty burlesques of the "Goliwoggs' cake walk" (a title apparently untranslatable into French), all these are true children's music, but at the same time full to the brim with subtle details that afford perpetual delight to others. "Le petit Berger" and



RUDOLPH GANZ.

Who has been booked for appearances with all the principal orchestras during his three months' American tour next season.

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"La Neige Danse" are indeed, for picturesque polished charm, unsurpassed in all modern pianoforte music: the latter, as a mere tone-picture (quite apart from its haunting melody) is an amazing tour de force. Except that there is no clear insistence on technical considerations, Debussy, alone of all later composers, is here a follower of Bach; he writes his music so that children can understand and interpret, but, unless we consent to be ossified by age, we need never outgrow it.

Why should he be the only follower among the great instrumental composers? We can perhaps hardly expect that any one with all the elaborate technique of twentieth century composition at his call should be able to divert his ideas into channels of the extreme technical simplicity possible two hundred years ago: for our very easiest fine child-music we may have to keep to Bach alone. The "great morning of the world" is gone: our ideas seem bare and thin when reduced to the naked minimum that amply sufficed for Bach. But still, even in these latter days, Debussy has shown that it is possible to write music far easier technically than his normal products, and intellectually and emotionally quite interpretable by children, without losing the least essential quality of style. What would the literature of child-art not have been, had all great composers been similarly gifted? There is no department of music that more earnestly, and now more than ever, demands enlargement.

Witherspoon's New Booklet.

Herbert Witherspoon's new booklet, in soft pearl tints, contains an interesting biographical sketch of the famous American basso who was born in Buffalo, N. Y., the son of the Rev. Orlando Witherspoon (Episcopalian) and Cora Taylor Witherspoon. Witherspoon inherited his musical talents from both parents. His father was an excellent singer, as many clergymen of his denomination have been. Herbert Witherspoon was educated at Hopkins Grammar School in New Haven, Conn., and later he was graduated at Yale University with honors, taking the degree of B. A. The singer also studied two years at the Yale University School of Music and two years at the art school of the university.

Musically, Mr. Witherspoon was educated in New York, Paris, London and Berlin. He is without doubt one of the most highly educated men in the musical world. Since the time of his public debut in 1897 (with the New York Symphony Orchestra in excerpts from "Parsifal") Mr. Witherspoon has sung with great success in concert and opera, both in this country and Europe.

Herbert Witherspoon entered the Metropolitan Opera Company as a leading basso in 1908, and he has sung with the company each season since the first year. The basso returns this autumn with a new three years' contract. In this country and Europe Mr. Witherspoon ranks as one of the leading singers of bel canto. Particularly abroad they have referred to him as a singer with "the best breath control."

A Correction.

NEW YORK, AUGUST 28, 1911.

To The Musical Courier:

Silas G. Pratt, in his "Two Letters of an Old American Musician to His Nephew on the Decadence of the Art of Music," in THE MUSICAL COURIER of August 23, is very careless in his quotation of poetry. The four lines, which he gives without naming poet or poem, are from Pope's "Essay on Man," II, v, and in the original are:

Vice is a monster of so frightful mien,
As, to be hated, needs but to be seen;
Yet seen too oft, familiar with her face,
We first endure, then pity, then embrace.

While I am heartily in accord with the substance of the letter, I cannot believe that inaccuracy in any part of it is desirable.

Yours truly,

CLARENCE LUCAS.

Teaching Violin by Correspondence.

The question of teaching an instrument by correspondence is one that has been given considerable attention by Ovide Musin, the noted violinist, professor and pedagogue.

When interviewed on this subject, Mr. Musin said: "I am satisfied that it is possible to impart instruction on violin playing through correspondence, but only with success to those who are not beginners, and who have a good ear. In this connection I might say that the Ovide Musin School of Correspondence undertakes to teach only those who have sufficient knowledge of the instrument to enable them to advance under our guidance.

"My object is to instruct pupils through correspondence, who are unable to come to me for personal instruction. As a matter of fact, instruction by mail from one who is an authority will prove of great value to students, teachers and amateurs, who for various reasons are unable to receive personal instructions from the best masters.

"Many who have not given this matter proper consideration will be surprised to learn that the science and art of violin playing was taught by correspondence as far back as the beginning of the eighteenth century. Two of the most remarkable lessons, one on how to produce tone, and the other on how to practise the trill and vibrato, were lucidly given by letter by Tartini one hundred and fifty years ago. There were others before Tartini who wrote a method for violin, Montclair in 1711 and Dupont, of Paris, who in 1740, wrote 'Principles of violin playing, by questions and answers, whereby persons may learn by themselves to play the instrument.'"

In support of his method Mr. Musin submits the following translation by Dr. Bruney in 1779 of this remarkable Tartini letter addressed to Maddalena Lomhardini:

"PADOVA, March 5, 1760.

"My very much esteemed Signora Maddalena:

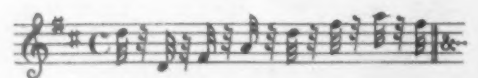
"Finding myself at length disengaged from the weighty business which has so long prevented me from performing my promise to you, a promise which was made with too much sincerity for my want of punctuality not to afflict me, I shall begin the instructions you wish from me, by letter; and if I should not explain myself with sufficient clearness, I entreat you to tell me your doubts and difficulties, in writing, which I shall not fail to remove in a future letter.

"Your principal practice and study should, at present, be confined to the use and power of the bow, in order to make yourself entirely mistress in the execution and expression of whatever can be played or sung, within the compass and ability of your instrument. Your first study, therefore, should be the true manner of holding, balancing, and pressing the bow lightly, but steadily, upon the strings; in such a manner as it shall seem to breathe the first tone it gives, which must proceed from the friction of the string, and not from percussion, as by a blow given with a hammer upon it. This depends on laying the bow lightly upon the strings at the first contact, and on gently pressing it afterwards, which, if done gradually, can scarcely have too much force given to it, because, if the tone is begun with delicacy, there is little danger of rendering it afterwards either coarse or harsh.

"Of this first contact and delicate manner of beginning a tone you should make yourself a perfect mistress in every situation and part of the bow, as well in the middle as at the extremities; and in moving it up as well as in drawing it down. To unite all these laborious particulars into one lesson, my advice is, that you first exercise yourself in a swell upon an open string, for example, upon the second string; that you begin pianissimo, and increase the tone by slow degrees to its fortissimo; and this study should be equally made with the motion of the bow up and down, in which exercise you should spend at least an hour every day, though at different times, a little in the morning and a little in the evening; having constantly in mind that this is, of all others, the most difficult and the most essential to playing on the violin. When you are a perfect mistress of this part of a good performer, a swell will be very easy to you; beginning with the most minute softness, increasing the tone to its loudest degree, and diminishing it to the same point of softness with which you began, and all this in the same stroke of the bow. Every degree of pressure upon the string which the expression of a note or passage shall require will by this means be easy and certain; and you will be able to execute with your bow whatever you please. After this, in order to acquire that light pulsation and play of the wrist, from whence velocity in bowing arises, it will be best for you to practise every day one of the allegros, of which there are three in Corelli's solos, which entirely move in semiquavers. The first is in D, in playing which you should accelerate the motion a little each time, till you arrive at the quickest degree of swiftness possible; but two precautions are necessary in this exercise—the first is that you play the notes staccato, that is, separate and detached, with a very little space between every note. Although they are written thus:



they should be played as if there was a rest after every note in the following manner:



The second precaution is, that you first play the point of the bow; and when that becomes easy to you, that you use that part of it which is between the point and the middle; and when you are likewise mistress of this part of the bow, that you practice in the same manner with the middle of the bow; and above all, you must remember in these studies to begin the allegros or flights sometimes with an up-bow, and sometimes with a down bow, carefully avoiding the habit of constantly practicing one way. In order to acquire a greater

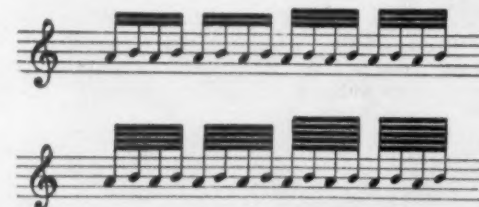
facility of executing a swift passage in a light and neat manner, and in every key, which will be both useful and necessary, it will be of great use to you if you accustom yourself to shift over a string between two quick notes in divisions.



Of such divisions you may play extempore as many as possible, and in every key, which will be both useful and necessary.

"With regard to the finger board, or carriage of the left hand, I have one thing strongly to recommend to you, which will suffice for all, and that is, the taking of a violin part, either the first or second of a concerto, sonata, or song—anything will serve the purpose—and playing it upon the half-shift, that is, with the first finger upon G on the first string, and constantly keeping upon this shift, playing the whole piece without moving the hand from this situation, unless A on the fourth string be wanted, or D upon the first; but in that case you should afterwards return again on the half-shift, without ever moving the hand down to the natural position. This practice should be continued till you can execute with facility upon the half-shift any violin part not intended as a solo, at sight. After this advance the hand on the finger board to the whole-shift with the first finger upon A on the first string, and accustom yourself to this position till you can execute everything upon the whole-shift with as much ease as when the hand is in its natural situation; and when certain of this, advance to the double-shift, with the first finger upon B, on the first string; and when sure of that likewise, pass to the fourth position of the hand, making C with the first finger upon the first string; and indeed this is a scale in which, when you are firm, you may be said to be a mistress of the finger board. This study is so necessary that I most earnestly recommend it to your attention.

"I now pass to the third essential part of a good performer on the violin, which is the making of a good shake, and I would have you practice it slow, moderately fast, and quick; that is, with the two notes succeeding each other in these three degrees of adagio, andante and presto; and in practice you have great occasion for these different kinds of shakes; for the same shake will not serve with equal propriety for a slow movement as for a quick one; but to acquire both at once with the same trouble, begin with an open string, either the first or second, it will be equally useful; sustain the note in a swell, and begin the shake very slow, increasing in quickness, by insensible degrees, till it becomes rapid, as in the following example:



But you must not vigorously move immediately from semiquavers to demisemiquavers, as in this example, or from these to the next in degree—that would be doubling the velocity of the shake all at once, which would be a skip, not a gradation; but you can imagine between a semiquaver and demisemiquaver intermediate degrees of rapidity, quicker than the one, and slower than the other of these characters; you are therefore to increase in velocity by the same degrees in practicing the shake as in loudness when you make a swell. You must attentively and assiduously persevere in the practice of this embellishment, and begin at first with an open string, upon which if you are once able to make a good shake with the first finger, you will with the greater facility acquire one with the second, the third and the fourth, or little finger, with which you must practice in a particular manner, as more feeble than the rest of his brethren. I shall, at present, propose no other studies to your application; what I have already said is more than sufficient, if your zeal is equal to my wishes, for your improvement. I hope you will sincerely inform me whether I have explained myself clearly thus far; that you will accept of my respects, which I likewise beg of you to present to the Priora, to Signora Teresa and to Signora Chiara, for all whom I have a sincere regard; and believe me to be, with great affection,

"Your obedient and most humble servant,

"GIUSEPPE TARTINI."

Deceased Count Was Excellent Pianist.

Count Maximilian von Seckendorff, who died in Frankfort-on-the-Main a few days ago, was an excellent amateur pianist. The deceased nobleman lived in this country many years and worked hard as a newspaper man. He was at one time editor of the Washington (D. C.) Times and later served as the American representative of the Wolff German News Agency. Count von Seckendorff came to America many years ago with other Germans who were regarded as political exiles. When he took up newspaper work he dropped his title, but later used it for family reasons, and because also that he was once more free to return to Germany as he wished. He went back there last June to visit relatives.

The late Count accompanied Prince Henry, Emperor William's brother, while the Prince was in this country. An elder brother of the Count married the Empress Victoria, widow of Emperor Frederick, and mother of the present ruler of Germany. Count von Seckendorff is survived by his widow and three children, Mrs. Fleming Newbold, of New York; Gertrude Seckendorff, of Newark, N. J., and Waldemar Seckendorff, of Philadelphia.

Elsa Marshall's Summer.

Elsa Marshall, the soprano, passed her summer in Boston and vicinity. She sang at a number of delightful concerts and musicales, including one at Providence and another at Swampscott, Mass. The program at the New Ocean House at Swampscott included numbers by members of the Boston Symphony Orchestra. Miss Marshall sang the Bach-Gounod "Ave Maria" with violin and cello obligato; "Elsa's Dream," from "Lohengrin" (Wagner); "The Earth Is the Lord's," by Schaefer; "Oh Komm Mit Mir in der Frühlings Nacht" (Van der Stucken); "Songs My Mother Taught Me" (Dvorák), and an aria from Massenet's "Herodiade." As encores Miss Marshall sang a song by Chadwick and Weil's "Spring Song." Frederick L. Mann, of the Boston Symphony, played the violin obligato to the last song. The following notice is from the North Shore Reminder of August 5:

The concert last Sunday evening held at the New Ocean House, Swampscott, Mass., was a decided success, and Elsa Marshall, as soloist, rendered several selections in a very charming fashion. Miss Marshall has a very delightful voice and her high notes were particularly clear and pure. She is a most attractive artist and her audience was most enthusiastic in its applause, appreciating the fact that Miss Marshall was a vocalist in the real sense of the word and that her work was most meritorious.

Eleanor de Cisneros in Australia.

Eleanor de Cisneros, who is now in Australia as a member of Melba's opera company, wrote her manager, Mrs. Fite, enroute, saying that they expected to reach their destination the latter part of August. In Australia the singer will appear in a number of roles which have made her famous.

Madame de Cisneros sang at orchestral concerts last spring in the Raleigh, N. C., and Columbia, S. C., music festivals and she was reengaged for the festivals to be given in the spring of 1912. The singer is expected back in Chicago this winter, where she will sing in a number of Wagnerian performances. Madame de Cisneros was one of the first American singers engaged to sing at the Metropolitan Opera House who had had no previous European training. The singer is the wife of Count de Cisneros, a Cuban nobleman.

Blessed with rare beauty as well as a beautiful voice, it was expected that the handsome singer would create lasting impressions when she appeared in certain roles. She is a regally beautiful Amneris. Her mezzo voice has the true notes of the contralto organ and this marks her singing by an opulence of tone that is often bewitching. As a woman Eleanor de Cisneros has aroused universal admiration for her rare qualities of heart and head. W. J. Lampton wrote of her in verse as follows:

TO MADAME DE CISNEROS.

'Tis not her singing, though it be
The pearl of perfect minstrelsy,
That moves us most; it is to feel
The spirit that her eyes reveal;
The kindness of soul; the heart
That measures greater than all art.
She is her music; it is she
Who masters her own melody
And gives to art the gentler things
That makes us love her when she sings.

New Bookings for Parlow.

As previously announced in THE MUSICAL COURIER, Kathleen Parlow, the violinist, has been booked with nearly every orchestra in the United States and Canada for the season of 1911-1912. Recent contracts closed for Miss Parlow by her manager, Antonia Sawyer, include two concerts with the New York Symphony Orchestra in Brooklyn, Saturday, November 11, and in New York, Sunday, November 12. Other appearances will be at the New Symphony Auditorium in Newark, N. J.; in Raleigh, N. C., and in Nashville, Tenn.

Other engagements include a tour with the Boston Symphony; three appearances with the New York Philharmonic (two in New York and one in Cleveland, Ohio); a pair of concerts with the Russian Symphony Society of New York; a pair of concerts with the Philadelphia Symphony Orchestra; a pair of concerts with the Cincinnati Symphony Orchestra; a pair of concerts with the Theodore Thomas Orchestra of Chicago; with the Toronto Symphony Orchestra and with many clubs, including the Apollo Club of St. Louis and the Chromatic of Troy.

Miss Parlow is also to play at a number of other New York concerts, including a series of three chamber concerts with Consolo at the Hotel Astor.

Gisela Weber's New Southern Dates.

Gisela Weber, the violinist, has added to her other engagements additional bookings in the South. Madame Weber will play with the Atlanta Symphony Orchestra November 19 and at a concert in Nashville, November 23. Madame Weber's tour is under the management of Antonia Sawyer, 1425 Broadway, New York.

R. E. JOHNSTON'S VISIT TO GODOWSKY.

R. E. Johnston, the New York musical manager, tells an entertaining story of his visit to Godowsky the past summer.

"Godowsky's country home," said Mr. Johnston, "is in the ideal town of Ischl, in the Austrian Tyrol, where he has a beautiful estate, and where he enjoys the mountain scenery for several months each year at that famous resort, with his family—his wife, and five children.

"I had arranged with Godowsky as to the train I would arrive on, and it was understood that he should meet me on the arrival of the train at Ischl. But I was the victim of a most annoying delay. It so happened that a special train conveying the Emperor Josef to the same town, where he also has a country seat, was scheduled in ahead of the train I was on. On account of the endless formalities to be gone through when a European sovereign arrives at a railway station, my train was held outside the town limits for nearly two hours. I was in an end compartment, which on the Austrian trains is half the size of the regular sections, and the day was a frightfully hot one, so I was in none too good humor to accept this long holdup, even for the Emperor.

"At last, the station was cleared of the sovereign and his suite, and we were permitted to enter. How glad I

America.' I turned to what to all appearances was a young woman, but just at this moment one of the shutters blew in a little and revealed traces of a mustache which had just been shaven off. Suddenly it dawned upon me that here was a deep laid scheme to have sport at my expense, and I turned to Madame Godowsky to remark that 'Miss Lambert' should make another appointment with the barber. While my head was turned, the gray hair and cloak of age were thrown aside and my real Godowsky revealed his true self to me, laughing heartily over the success of his plan to have a huge joke on me, for he said to frighten Johnston into thinking he had an old man on his hands, was even more than he hoped to do successfully.

"The 'Miss Lambert' proved to be Louis Siegel, the violinist, and he played his part as well as Godowsky. But there was an attractive girl there too, Myrtle Elvyn, the talented American pianist, who goes to Godowsky each summer to perfect her art. She is coming to America this season—an artist for the Kimball piano. I scented romance at once, and several hours' observation convinced me of the fact that Louis Siegel's presence at her lessons was something more than musical interest. For what other reason should a violinist be interested in the studies of a pianist?

"The great pianist's joke put us all in the best of humor for dinner, which was served on the terrace. Here another surprise awaited me. The place was decorated with Japanese lanterns and a huge banner was suspended across the balcony with an inscription stenciled on it. I wondered whether the Emperor Josef was expected as a guest or who might be one of our party. I adjusted my glasses to make sure of the letters illuminated by the lanterns, which read, 'Grand Reception in Honor of R. E. Johnston.'

"I wondered when there would be an end to surprises. There was quite a party of us at dinner, Godowsky, his wife and five children, Myrtle Elvyn, Louis Siegel, a musical conductor from Vienna, and myself. We had a merry time indeed.

"That night Godowsky came over to my hotel, and we talked on the balcony until 3 o'clock in the morning. Every half hour an employee of the hotel would warn us that we must not talk loud, as it would waken the guests. A krone satisfied him for a while that we were quiet, but he would soon make his appearance again, which meant another krone, so that Godowsky and I alternated every thirty minutes handing him silver pieces until he had seven or eight in all.

"The next forenoon Godowsky's daughter drew up the contract on a Remington machine she has in the house for her personal use; then we had luncheon under the trees. I had to take my leave that afternoon, although very reluctantly, for I did enjoy my visit to Ischl. My route was over the Constantinople, Vienna, Paris line and someone suggested that the whole party accompany me as far as Salzburg, the birthplace of Mozart, a distance of one hundred miles. They all assented, and dressed in the Tyrol costume (which they always wear at their country home), we took the narrow gauge railroad to Salzburg. I certainly looked the foreigner in this party garbed in the blue striped blouse and Tyrolean hat. And Godowsky paid all the bills, even to the cost of a cable to my New York office, announcing the close of our contract, which I intentionally or unintentionally permitted him to do. I will leave it to my friends and enemies to decide. At any rate, in all the hilarity and confusion at parting, I neglected to hand him the money for the cable I asked him to send."

Spalding's Triumph at Ocean Grove.

The vast auditorium at Ocean Grove, N. J., presented a memorable spectacle on the evening of August 24, when Albert Spalding, the renowned violinist, assisted by Madame Maconda, soprano, enchanted an enormous audience. Although the concert was the last of the season, given at a time when the concert-goer is beginning to be surfeited, the name of Albert Spalding was sufficient to attract some six thousand persons, who, judging from enthusiastic and insistent applause, would have willingly prolonged the concert to a very late hour, had not the violinist finally refused to play any more.

Mr. Spalding, in his first number, the "Devil's Trill," by Tartini, convinced those present that they were listening to a master whose native genius had been quickened by sound erudition; one who had more to offer than ephemeral emotional delight; whose conquests had been won by intrinsic rather than extraneous means. Indeed, Mr. Spalding belongs to the class of the elect to whom art is a sacred thing—the tawdry and meretricious having no place within

its confines. He plays just as he feels a composition should be presented, with a genuine sincerity which cannot but carry deep conviction.

This extraordinary man is young in years only; his intellectual grasp of and his keen insight into the master works of musical literature compel his recognition among the greatest exemplars of violin playing. His future is no longer a matter of conjecture; he has "arrived." Of this there can be no question in the minds of those who listened scrutinously to his "Devil's Trill," which was delivered with a repose and elegance especially grateful in these days when sensationalism and personal exploitation are working so strenuously to supplant sane and legitimate art. This composition, bristling as it does with technical difficulties, was presented in all its classic beauty without the faintest semblance of effort on the part of the interpreter. It was a model exposition of true art—the kind that conceals itself in its perfection.

Mr. Spalding was next heard in a group of three numbers which served as potent illustrations of the catholicity of his art. The first, Chanson Louis XIII (Couperin-Kreisler) was played with exquisite subtlety of rhythm; the second, Romance in F (Beethoven) was given a powerful eloquence by the young artist; and the Rondo in G (Mozart) was a gem, perfect in contour and brilliance. In the "Chanson Villageois" of Lalo and the "Berceuse" of Faure, which followed, Mr. Spalding's responsiveness to the most poetic suggestions of the composer was admirably shown. The daintiness of the former and the rhythmic grace of the latter set the audience in the best of



GODOWSKY.

felt that in America we have to suffer none of these inconveniences. I looked about for Godowsky, but he was nowhere to be found, which did not tend to brighten my already low spirits.

"Presently, Madame Godowsky came up to me, she having patiently awaited my arrival. I asked her where Leopold was, and she replied 'He could not come, as he is giving an artist a very important lesson, and he sent me with the automobile instead, to meet you. He expects you to return with me for dinner, and remain as our guest while you are here.' I replied that as I had so many business matters to attend to, I thought it would be more advisable for me to stop at the hotel in order that I might make my appointments there.

"She took me to an attractive hotel, one minute's walk from their house, and after leaving my baggage, went to the Godowsky home. She led me into the music room where the shutters were partly drawn, allowing only faint rays of light to keep out total darkness, although it was then nearly 8 o'clock in the evening, but as all travelers know, it does not grow dark until nearly 9 o'clock in the Austrian Tyrol. On entering the room, the semi-darkness at first confused me, but after getting my bearings, I saw a little old man with snow white hair coming toward me to greet me. Madame Godowsky said, 'Here is Leopold.'

"Imagine the dismay of a manager who had arranged a gigantic contract with one he expected to find in the prime of life, to meet a white haired old gentleman with apparently only the strength of an invalid! I found myself already speculating as to the best course to take in order to free myself from this terrible mistake, when Madame Godowsky said, 'Let me present Miss Lambert, from



ALBERT SPALDING.

moods for the "Rondo Capriccioso" of Saint-Saëns, which, played with a bewildering virtuosity, evoked frenetic applause, to end only after the artist had consented to play an encore.

Mr. Spalding's last group, "Ave Maria" (Schubert), and "Souvenir de Moscow" (Wieniawski) brought the program to a splendid finale. Seldom has the "Ave Maria" been interpreted with such fervor and nobility of utterance as by this eminent master, and rarely has the "Souvenir de Moscow" throbbed with such emotional intensity as he infused into it. Mr. Spalding was compelled to grant five encores during the evening.

After the last encore the irrepressible audience rushed in a body to the stage, loudly insisting for "just one more," and it was only when the lights were extinguished that the enthusiasts realized that the spell of enchantment was ended. At the stage entrance were lined hundreds of eager persons who congratulated the young man as he sought his motor car.

Charlotte Maconda, charming of voice and personality, was a worthy assistant to Mr. Spalding, the soprano receiving hearty applause. Her limpid and sympathetic voice was heard advantageously in "Ah fors e lui," from "La Traviata," a group of three songs, and the Gounod "Ave Maria," the obligato to which was played by Mr. Spalding in excellent style. Madame Maconda was warmly applauded and repeated the last named selection. Mr. Reynolds, who accompanied Madame Maconda, also played the organ obligato to Mr. Spalding's "Ave Maria," contributing to the evening's success.

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Namara Toye, Lyric Soprano.

Namara Toye, the young lyric soprano, is among the new singers who will be heard in this country this season. Miss Toye is a daughter of W. A. Banks, of Los Angeles, Cal., and a grandniece of General Banks. Brilliant reports come from Europe regarding the voice and talents of this gifted young woman. Her soprano is of warm, rich timbre, very flexible and even. Combined with



NAMARA TOYE,

Lyric soprano. American tour, November-June.
Management, R. E. Johnston.

this rare voice, Miss Toye is a beauty and a brilliant and witty conversationalist.

During the past year abroad the young singer was heard at many salon musicales, and after each appearance she had added a line of admirers to her list. In order to come to America and engage in concert work Miss Toye

was obliged to refuse several offers to sing in opera abroad.

The Toye programs will comprise many novel and standard selections from the French, German and Italian schools. Besides her training with vocal masters, Miss Toye studied under Martino, the actor, and thus her histrionic ability was developed under exceptional conditions. At some of her concerts in Europe Miss Toye acted the arias she sang, and this feature was most acceptable to her critical audiences. The singer will open her season in New York early in November, under the patronage of men and women widely known in society.

Carl in Switzerland.

William C. Carl is revisiting the beauty spots in Switzerland on his tour. The American organist passed nearly a month in Rome, and then spent some time in other Italian cities before reaching the land of "William Tell." Incidentally, Mr. Carl has climbed some of the mountain passes with friends. From Lucerne, Mr. Carl and his sister, Miss Carl, went to Interlaken. They will spend some time in France (including a visit to the home of the late Alexandre Guilmant, at Meudon), before sailing back to New York.

Zimbalist Engaged for Metropolitan.

Efrem Zimbalist, the Russian violinist, has been engaged to play at the Metropolitan Opera House, Sunday evening, December 10. In his orchestral concerts through the season Zimbalist will play the following concertos: Glazounow's, Brahms', Beethoven's, Mendelssohn's, Bruch's G minor, Bruch's Scotch fantasia, Lalo's "Symphony Espagnole," Tchaikowsky's, Saint-Saëns' B minor; also a new concerto by an American composer, John Powell.

Williams Postponed Sailing.

Evan Williams, the tenor, postponed sailing from England for this country in order to make some new records for a talking machine company of London. Mr. Williams has engaged passage for September 12. He is due in New York a week later, and will open his season at the Worcester Music Festival, September 29.

Mr. and Mrs. Reed Miller in New York.

Reed Miller, tenor, and Mrs. Miller (Nevada van der Veer), contralto, have returned to New York from their summer holiday passed up in Canada. While in Kingston,

where they have many friends, they gave a joint recital, which was attended by one of the largest audiences ever assembled at a theater in that city to hear music. When the Millers arrived at their rooms in the Hotel Grenoble, New York, the suite was handsomely decorated with flowers, the tributes coming from the mayor and citizens of Kingston, Canada, where they gave their fine concert recently. The order for the flowers was sent to a prominent metropolitan florist.

Mr. and Mrs. Miller begin their new season in September with a month's recital tour. Mr. Miller's new circular, just mailed, is attractive. Besides an interesting sketch of the artist, it contains press notices from the New York, Boston, Chicago, San Francisco, Seattle, Cleveland and Worcester, Mass., papers testifying to the beauty of Mr. Miller's voice and his high standing as a singer.



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SONATA FOR THE PIANO, OP. 4, BY ARTHUR SHEPHERD.

The sonata is the most important of all musical forms. The sonata for orchestra is called symphony. The sonata for string quartet is called quartet. The sonata for solo instrument, or for two instruments is called sonata. In each case the form is the same, and in each case the name sonata, quartet, or symphony implies a great deal more than merely a number of tunes following one after the other in a certain order. The name sonata in our day carries with it the idea of a serious, balanced, thoughtfully constructed work of distinction and elevated style in which caprice, technical display as such, extravagance and frivolity are out of place. It is, in fact, the most difficult of all forms. For though the composer may succeed with the first and second movement he may yet fail before he gets through the last movement. He may write three good movements, considered as three distinct compositions, and still find that the three are incongruous in juxtaposition.

When we say that a composer cannot make his first movement fugal and formal and the rest of the work ultra modern, with chromatic harmonies, varied rhythms and rhapsodical fervor, the student may ask, "Why can he not do so?" It is no answer at all to tell the student that the great masters have not done so. A rule must have a more solid foundation than precedence to fall back on. The reason, most probably, is that incongruity of style shows that the composer has not a definite style of his

own, and that his various styles are merely echoes of what he has heard. Now, when a man feels deeply and has sufficient technic to express himself clearly he will express what he feels. And the expression of his own feeling will have the distinction of originality and the conviction of sincerity in exact ratio to the depth of the author's mind, wisdom and emotion.

Turning now to this sonata in F minor by Arthur Shepherd we find that it is consistently modern in style from first to last. Counterpoint in the strict sense of the word has no foothold in this luxuriant hotbed of harmony. The influence of contrapuntal study is seen in the composer's part writing in many places, but a contrapuntist of Bach's period would not find one measure in the work that would sound intelligible to him. It is a sonata that could only have been written after Liszt's B minor sonata, Wagner's music dramas, Grieg's ballade, after Strauss, and Reger.

Harmonically Liszt's famous B sonata sounds old fashioned beside this modern work. And Liszt also turns back to the older masters and introduces a free fugue in his work. Not so Arthur Shepherd. He does not take off his hat to Bach before or during his ramble through the woods with the modern harmony-discordists. There are seventy-six accidentals on the first page of fourteen measures. Page seventeen contains one hundred and eleven accidentals. We state these facts to show how elaborate the harmonies are, and not to condemn the work. For the work is consistently of one style throughout. In unity of style it is admirable. Along with this unity of style, however, we find considerable restlessness, due to the lack of a settled tonality. Many modulations in the old works, simple as those modulations are, derive the beauty of their effect from the relief they give to the monotony of tonic and dominant. In Arthur Shepherd's sonata a little more tonic and dominant might be a relief after the excessive modulation. We ask the composer to consider this question, but we by no means imply that we could improve on this distinguished work, even if we were given the opportunity. We say the work is distinguished because it is entirely free from the trivial and the hackneyed phrases of the day. Arthur Shepherd is intensely in earnest. He has spared himself no labor in this highly finished sonata of fifty-one pages in length.

Horace tells the young poet that he must polish and repolish his lines ten times before giving them to the world. Now Arthur Shepherd has not only given a tenfold revision to his music, but we get the impression that he has gone over it the eleventh and twelfth time, leaving a little

trace of "the smell of the lamp" on it. It is better to over-polish than to be negligent, especially in a young composer. We assume that Arthur Shepherd is young from the early opus number, and from the modernity of the style. We have the hope, therefore, that this composer will soon reach that stage in his career when he can let himself go and put that abandon into his work which comes through incessant writing. We see plenty of evidence of spontaneity in this sonata as it is.

The second theme of the third movement, marked *giocoso, alla burla*, has plenty of freedom. It is spontaneous and unlabored. It almost has the abandon of a folksong—almost, but not quite, and then only for eight measures. But as we are about to give ourselves up to the unobstructed flow of the melody the composer begins to dam up the stream with the first theme thrown into it as a countermelody to the gently flowing second theme. It is cleverly done and well done. But after all, the cleverest thing in an art work is the absence of cleverness. The absence of anything clever and ingenious in the first movement of Beethoven's so-called "Moonlight" sonata and the presence of nothing that is not spontaneous feeling make that apparently simple work so baffling to imitators. For any superficial and structural cleverness can be imitated. Spontaneous melody or mood—for mood is almost as important—can not be stolen from a composer.

The Latin adage "Ars est celare artem"—the art is to hide the art—cannot be refuted.

The worst that we can say about this sonata is that the art is not always hidden. We are glad that the art is high, however, and we think that Arthur Shepherd only needs to continue writing till he writes more freely and with less conscious art. During the afternoon we spent at the piano with this sonata we found a number of passages that seemed unnecessarily harsh, such as phrases in consecutive seconds. We will admit, however, that in sitting down to analyze a composition we are in an altogether wrong mood to follow the composer into those highly wrought emotional states where strenuous discords seem the only means of expression suitable to the emotional tension. But though we are too calmly dispassionate to be thrilled by cacophony thrice compounded, we can see that the hand of a skillful musician directs the agony and controls the sobs.

Likes and dislikes must play a very subordinate part in the critical symphony. And, besides, we cannot really tell whether we would like this work or not until we are able to get away from the printed page and hear a capable pianist interpret it at the suitable distance of the concert platform. We must content ourselves with saying that it is a serious work, well written, clever, brilliant, of an elevated style and of imposing dimensions.

Arthur Shepherd must know, however, that a musician cannot live on the appreciation of musicians. He must get his support from the public if he is to live by his art. It is to be hoped that our composer is not looking to the public for his bread and cheese on the sale of his F minor sonata, op. 4. He has done this thing for the honor of it. Give him a full meed of honor, then, for there is no money in it.

Bogert in Canadian Rockies.

With many dates booked for his folk-song recitals and his luminous talk on the "Königskinder," Walter L. Bogert is now rusticated in the Canadian Rockies, from which he is to return September 15, after first visiting Seattle and then making his way back via Colorado. October 1 will find Mr. Bogert in his new studio at "The Lincoln," 130 Claremont avenue, New York City, where he will once more resume the teaching of his large and promising class of pupils.

Parlow Resting in Europe.

After her concert in Ostende some weeks ago, Kathleen Parlow, accompanied by her mother, left for a lovely spot in the country. The young violinist will rest there until she sails for America, a trip she is looking forward to with pleasant anticipations. Miss Parlow's coming tour of America is the longest she ever will have undertaken. She is booked with the leading orchestras and musical clubs.

Gluck to Open Newark's Symphony Auditorium.

As announced elsewhere in this issue of THE MUSICAL COURIER, the new symphony auditorium in Newark, N. J., will be dedicated in October. Alma Gluck was the first artist engaged and she is to sing at the opening orchestral concert Monday evening, October 9. Since booking Madame Gluck, Mr. Leschziner has also secured Herbert Witherspoon, the basso from the Metropolitan Opera Company.

Maine Memorial for Senator.

At the impressive memorial services held in Squirrel Island, Me., for the late Senator Frye, the musical part

of the ceremonies was under the charge of Prof. E. M. Bowman, who played the organ and had charge of a quartet consisting of Mrs. Edward A. Hallett, Bessie Bowman-Estey, Alex Doyle and Miles Bracewell.

Margaret Keyes Passed Summer Abroad.

Margaret Keyes, the contralto, passed the summer in Europe preparing her repertory for the coming season in America. Miss Keyes will be heard in many cities this winter, including an appearance with the Minneapolis Symphony Orchestra.

Marie Louise Todd in Labrador.

Marie Louise Todd, the pianist, passed an ideal summer at Battle Harbor, Labrador. Miss Todd recently sent a card to friends in New York, which shows the tourists in winter garments traveling near the snow clad hills of Saglok.

Mulford at Lake Bomoseen.

Florence Mulford passed the month of August at Lake Bomoseen, Vt. The singer lived delightfully in a charming bungalow, and for the time being forgot the hard work of last season.

Lulu Jones Downing in New York.

Lulu Jones Downing, the composer from Chicago, and her secretary, Leona Bryce, are in New York for a short visit. Mrs. Downing is looking forward to a prosperous season.

"How do you like her playing?"
"Bridge, tennis, golf or piano?"—Exchange.

Elsa Troetschel in the Berkshires.

Elsa Troetschel, the pianist, is staying at Lee, Mass., in the heart of the Berkshires. Miss Troetschel writes that she has had a delightful summer in those beautiful Massachusetts hills.

Albert Mildenberg in Germany.

Albert Mildenberg, the American composer, was among the departures from Paris for Germany recently. When last heard from Mr. Mildenberg was in Cologne.

Marguerite Lemon in Paris.

Marguerite Lemon, the handsome American soprano, arrived in Paris some weeks ago after her successful season of opera in Rome.

Great Crowd Hears Tetrassini in Ostende.

Recent reports received from Europe call attention to the tremendous crowds which flock to hear Tetrassini at Ostende. The diva was in superb voice.

Louis Blumenberg in Paris.

Louis Blumenberg, who has been abroad since the end of May, was recently among the musical personages seen in Paris.

He—Do you approve of dancing?

She—No.

"Why not?"

"Why, it's mere hugging set to music."

"Well, what is there about that you don't like?"

"The music."—Tit-Bits.

PETERBOROUGH MUSIC FESTIVAL.

Reiterated explanations on the same theme are apt more often than not to become wearisome. But when these explanations are founded on a great truth with which the public should become thoroughly familiar in order to give it the widest possible support and encouragement, then, indeed, the reiteration becomes an imperative necessity, since only in that way will the community awaken to the importance of the movement stirring in its midst.

During the week of August 16, 1910, Peterborough, N. H., was the scene of a pageant given under the auspices of the MacDowell Memorial Association, which, for idyllic beauty, elaborate preparation and splendid consummation, has seldom, if ever, been equaled anywhere.

In order that the prestige gained for the cause of creating a haven where students may work uninterruptedly during the summer, thus imbuing inspiration not alone for the ensuing season, but for all time, and secure a sufficient number of adherents to carry the plan out on a satisfactory financial basis, Mrs. MacDowell determined to give an annual festival on the grounds of the MacDowell Memorial Association at Peterborough, N. H.,

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ADELE KRUEGER.

and consummate the work so auspiciously started with the pageant of 1910.



GWILYM MILES.

The week of August 16, therefore, again found all roads leading to the pageant grounds and a music festival in

active progress with the following list of artists helpfully giving of their best in programs displaying (as noted below) the musical and artistic scope of the three days' splendid endeavor:

Adele Krueger, soprano; Zelina Bartholomew, soprano; Edith Castle, contralto; Grace Freeman, violinist; Edith Thompson, pianist; Gwendolyn Valentine, dancer; George Harris, Jr., tenor; Gwilym Miles, baritone; Maurice Husik, dancer; W. H. Humiston, conductor, and Gertrude E. Clark, accompanist; Festival Orchestra, thirty men, John W. Crowley, concertmaster, Eusebius Godfrey Hood, conductor.

FIRST CONCERT.

Wednesday Afternoon at 4:30 o'clock.

Pageant Stage,
MacDowell Memorial Association Grounds.
Program.

Overture 1812, op. 49.....	Tchaikowsky
A. D. 1620.....	MacDowell
Fair Ellen.....	Bruch
Soloists, Chorus and Orchestra.....	
Suite for orchestra, op. 42.....	MacDowell
In a Haunted Forest.....	
Song of the Shepherdess.....	
In October.....	
Aria, Celeste Aida, from Aida.....	Verdi
Mr. Harris.....	
Aria, O Love Thy Help.....	Saint-Saens
Miss Castle.....	
Cuban song, The Dove.....	Yradier
MacDowell Choral Club.....	
Aria from Werther.....	Massenet
Si les Fleurs Avaient Des Yeux.....	Massenet
Rondalla.....	Paladilhe
Mr. Harris.....	
Aria, Elsa's Dream, from Lohengrin.....	Wagner
Madame Krueger.....	
Prologue to Pagliacci.....	Leoncavallo
Mr. Miles.....	
Hymn to Liberty.....	Farwell
MacDowell Choral Club.....	
Overture Solennelle, 1812, op. 49.....	Tchaikowsky

SECOND CONCERT.

Thursday Evening at 8 o'clock.

Program.

Overture, Oberon.....	Maria von Weber
The Kerry Dance.....	Molloy
MacDowell Choral Club.....	
Aria, My Heart Is Weary.....	Goring-Thomas
(From the opera Nedelshda.).....	
Miss Castle.....	
Aria, Voi In sapeta O Mamma.....	Mascagni
(From the opera Cavalleria Rusticana.).....	
Madame Krueger.....	
Gloria.....	Buzzi-Peccia
Mr. Miles.....	
Concerto for piano in A minor.....	Grieg
Allegro molto moderato.....	
Miss Thompson.....	
Thy Beaming Eyes.....	MacDowell
Birthday Song.....	Woodman
Miss Castle.....	
Carmena.....	Wilson
MacDowell Choral Club.....	
Ecstasy.....	Rummel
The Way of June.....	Wilby
Madame Krueger.....	
Mother o' Mine.....	Tours
Danny Deever.....	Damrosch
Mr. Miles.....	
Erl King's Daughter.....	Gade
Madame Krueger, Mr. Miles, Chorus and Orchestra.....	
Overture, Oberon.....	Weber
Peer Gytt Suite.....	Grieg

THIRD CONCERT.

Saturday Afternoon at 4:30 o'clock.

Pageant Stage.

MacDowell Memorial Association Grounds.

Program.

Introduction to Act III, Lohengrin.....	Wagner
Dances—	
To a Wild Rose.....	MacDowell
To a Water Lilly.....	MacDowell
Miss Valentine.....	
A. D. 1620.....	MacDowell
MacDowell Choral Club.....	
Dance, Will o' the Wisp.....	MacDowell
Miss Bartholomew.....	
Suite, L'Arlesienne.....	Bizet
Dance, Shadow Dance.....	MacDowell
Miss Valentine and Mr. Husik.....	
Dirge from Indian Suite, op. 48.....	MacDowell
Irish Folk Song.....	Foots
MacDowell Choral Club.....	
Dance, In Autumn.....	MacDowell
Miss Valentine.....	
Suite for violin and orchestra.....	Humiston
Miss Freeman.....	
Dance, Dance of the Dryads.....	MacDowell
Miss Valentine and Mr. Husik.....	
The Master's Voice. Words by Hermann Hagedorn, set to the music of To a Wild Rose.....	MacDowell
Miss Bartholomew.....	
Dance, March Wind.....	MacDowell
Miss Valentine.....	

The orchestrations to the MacDowell music for the dances were made by W. H. Humiston and Chalmers Clifton.

The festival was under the musical direction of Eusebius G. Hood, of Nashua, N. H. He has been the con-

ductor of the MacDowell Choral Club of Peterborough for upward of six months, and in that time has accomplished a great deal, as the work of the organization in the festival program proved.

At the first concert Madame Krüger, Miss Castle, Mr. Harris and Mr. Miles assisted the Choral Club in giving Bruch's "Fair Ellen." Their work, individually and collectively, gave great pleasure to the audience, and was a worthy contribution to the program. Mr. Miles, ever ready with his services in the cause of art, was one of the original particular stars of last year's festival, and his welcome was that of an old friend whose singing is always a joy. Miss Castle has a rich contralto voice, which she employs with skill and effect; and Mr. Harris is gifted with an organ of unusual purity of timbre, and sings with exquisite taste and rare intelligence. Madame Krüger is a conscientious and experienced artist, and her rendering of "Elsa's Dream" from "Lohengrin" was greeted with appreciative applause. The chorus also sang in the arrangement of MacDowell's "A. D. 1620," used last year in the pageant. It is a most effective piece of work, and the fact that the original is a little piano piece would never occur to the uninitiated. The orchestral numbers were Tschaiakowsky's "1812" overture and three movements from MacDowell's suite, op. 42.

The second concert was given the following evening in the town Opera House, and was participated in by Madame Krüger, Miss Castle, Mr. Miles, Miss Thompson



GEORGE HARRIS, JR.

and the Choral Club. Madame Krüger's singing of Rummel's charming "Ecstasy" was especially good, and Miss Castle's fine deep voice and artistic method were well displayed in the aria from Goring-Thomas' "Nedeschda," as well as in the other numbers she gave. Miss Thompson played brilliantly the first movement of Grieg's concerto, and but for the great length of the program would have been forced to yield to the demands for more. Mr. Miles has never been in better voice or spirits, and his "Danny Deever" and "Mother o' Mine" made their never failing appeal. The Choral Club's chief offering was Gade's cantata, "The Erl King's Daughter," in which the singers acquitted themselves creditably. The solo parts were taken by Mr. Miles, Madame Krüger and Miss Castle.

The climax of the festival was the third concert, scheduled for Friday, but postponed to Saturday on account of the adverse weather conditions. The audience was by far the largest, and did full justice to the fine program presented. Gwendolyn Valentine admirably interpreted MacDowell's "To a Wild Rose," "To a Water Lily," "Will o' the Wisp," "Shadow Dance," "In Autumn," "Dance of the Dryads" and "March Wind," all orchestrated for this occasion by Chalmers Clifton and W. H. Humiston. In the "Shadow Dance" and "Dance of the Dryads" she was assisted by Maurice Husik, of the New Theater. In this connection it is of interest to note that Miss Valentine's work in the pageant of last year was directly responsible for her engagement by Mr. Ames, director of the New Theater of New York, who had been an interested spectator of her work at that time.

Next to Miss Valentine's work the most important feature of the festival was the performance for the first time of a suite for violin and orchestra by W. H. Humiston, a young and talented musician, and one of MacDowell's favorite pupils. Grace Freeman, who played the solo part

of the number under the composer's direction is a California girl well known in the West.

Zelina Bartholomew, who accompanied Mrs. MacDowell on a lecture trip last winter, and is making a specialty of singing MacDowell's songs, contributed to the final program "Constancy" and "The Master's Voice," the latter being the music of "To a Wild Rose," with words by Hermann Hagedorn. Miss Bartholomew's voice is pure, sweet and bell-like and well suited to the delicate nuance of MacDowell's songs, in which she has also had the benefit of Mrs. MacDowell's coaching.

The principal orchestral number was the dirge from MacDowell's "Indian Suite," and in it the orchestra did the best work of the festival.

With this artistic manifestation as evidence of the fine work being done by the MacDowell Memorial Association and the recent organization of allied members of the MacDowell Memorial Colony, created chiefly to unify the individual efforts of the workers in carrying out the ideals upon which the association was formed, it behooves the American musical public financially to further such efforts at home.

L. M. I.

Musicians as Revolutionaries.

People usually think of music as an art essentially mild in character. But it is not necessarily so. In fact some of the greatest composers have been persons not in the favor of the police and writers of music which, if the authorities could have brought to bear any system of precise definition, they would have labeled revolutionary. Beethoven was the first of these dangerous persons. His "Eroica" was dedicated to Bonaparte—not the emperor, be it understood, but the first consul of the republic. When Napoleon assumed the purple, Beethoven exclaimed, in a rage, "He is but common clay after all" and erased his name from the title page. Another musician of dangerous leanings was the idyllic, the languorous Chopin. We have grown so accustomed to hear the waltzes and nocturnes sentimentalized out of all manliness that we are apt to forget that Chopin was a passionate patriot. In one of his polonaises he pictures the pageantry and warlike spirit of Poland; his "Revolutionary" etude tells of his wrath and despair at the fall of Warsaw; his more significant works indeed have been characterized as "cannon smothered in flowers." Wagner was so literally a revolutionary that he fought at the barricades during the political troubles of Saxony in 1848 and was long an exile from his native land. His music, if we may believe George Bernard Shaw, who makes out a formidable case in support of his view, is revolutionary in an economic sense and, as for kings, he only believed in two—himself and Ludwig of Bavaria. Now the news comes of the discovery of a number of songs which show that even the gentle Schumann was revolutionary in his tendencies and wrote songs which would have made the censorship use its blackest ink. This will cause the European police to look with suspicion on the mild mannered Massenet as well as on the strenuous Strauss. They will remember how the Hungarians of Budapest took fire when Berlioz produced his version of the "Rakoczy" march. If music can suggest bloodshed in the "Ca ira" and the "Carmagnole"; if it can inflame men's minds in the "Marseillaise," what safety is there while these music makers go on writing compositions the significance of which can only be discerned when they have produced a conflagration? Time was—and not so long ago either—when "Croppies Lie Down" in Cork or "St. Patrick's Day" in Belfast would go far toward creating a riot. Will it be necessary in future for policemen to be musicians and able to discern the political trend of a new composition?—Rochester Post-Express.

Orchestras Engage Christine Miller.

Christine Miller's popularity both East and West is shown in her engagement as soloist with three of the leading symphony orchestras, one engagement being for two appearances with the New York Symphony Orchestra on February 3 and 4 in New York City and Brooklyn. On November 29, Miss Miller makes her second appearance with the Cincinnati Orchestra in Cleveland in the regular symphony series, while another re-engagement comes with the Minneapolis Orchestra on December 3.

Granberry Climbing the Alps.

George Folsom Granberry, musical director of the Granberry Piano School of New York, Brooklyn and Newport, R. I., has been traveling in Europe since the early part of June. When last heard from Mr. Granberry and a party of friends were climbing the Alps. Because of the reports of cholera in Italy, Mr. Granberry will not visit that country, as was reported some time ago.

Delighted Mamma—Oh—professor, what do you think of little Arthur as a violinist?

Professor—I like the way he puts the fiddle back into the case.—Chicago Daily News.

Encomiums for John Dunn.

"England's greatest violinist," a term often applied to John Dunn in the enthusiastic comments culled from the press of his native land, might almost be considered a misnomer in the light of the brilliant continental successes, which make him an artist of truly world-wide reputation.

Thus the veteran Richter, speaking of Mr. Dunn's performance of the Tschaiakowsky D major concerto under his baton, says: "Mr. Dunn has given the most artistic and individual rendering of this great work that I have ever heard, and I have conducted it for many of the greatest players." Nor is Richter alone in his estimate of the artist's ability since the most conservative German and continental papers, as may be noted below, are no less enthusiastic in his behalf:

The playing of John Dunn, the English violinist, afforded an impression of delight. A violinist of wide attainments, his masterly left-hand technique and the elegant lightness of his bowing produce a sweetness and charm which, with the delicacy and accuracy of his execution, replace any possible lack of breadth. He plays all difficult chords and passages, even in the highest positions, with perfect purity of intonation, while the beautiful and mellow tone of his instrument and his finely developed sense of rhythm are especially marked. Unfortunately, other concerts forbade my hearing the first two numbers on the program, Bach's chaconne and Beethoven's G major romanza. The other numbers were given with technical perfection and beautiful expression, and were rewarded by fervid applause. Mr. Dunn's own berceuse was played with the utmost dynamic refinement. At the conclusion numerous extra pieces were



Photo by Dover Street Studios, Ltd., London, W.

JOHN DUNN.

demanded and given, and the applause could only be repressed by the darkening of the concert hall.—Curt Heermann, in the Leipziger Tageblatt.

The English virtuoso's concert began with a decorous recognition of the claims of Bach and Beethoven. The performance of the Beethoven was one of extraordinary purity and beauty. Later, the strongly perfumed rondo capriccioso by Saint-Saëns and other glittering numbers were thoroughly convincing. With astounding effects of stately spicato, delicate staccato from an elastic wrist, and harmonies of sugary sweetness, or in working wonders of enchantment with twilight music on impressionable audiences, John Dunn is just the man. His lustrously brilliant tone, of refreshing coolness, is full and pliant, while his technique is perfectly balanced and accomplished with superlative ease.—Siegfried Karg Elert, in the Neueste Nachrichten.

In view of the above, the coming tour scheduled by Manager M. H. Hanson for this eminent violinist already has brought more applications for dates than he can well fill unless he be induced to extend the time originally planned for Mr. Dunn's stay in this country, and curtail some of his European engagements, a plan which bids fair of fulfillment.

Praise for Alda's Desdemona.

One of the most striking of Frances Alda's roles is Desdemona in Verdi's "Otello," one of the operas in which she will doubtless be heard this season. The New York Press gave the following review of the singer's appearance in the role:

Madame Alda gave a far better portrayal of Otello's unfortunate wife than several of her predecessors in that part. . . . Alda's was a better impersonation, historically, better musically, and surely that fact cannot have detracted from the enjoyment of persons who judge by intrinsic artistic results.

Neglect of the Piano Duet.

[From the London Times.]

It is a curious fact that in spite of the countless public performances of instrumental music, there should still be one department which is to all intents and purposes entirely unknown to even the most indefatigable concertgoer who cannot supplement his knowledge from private sources. The piano duet is the Cinderella of musical literature; we tolerate, and, indeed, commend, humbly useful ministrations in the home circle, but never, or virtually never, permit public appearances except at the village entertainment or the school prize-giving. It is indeed true that there are other fields, such as some forms of ensemble music for solo voices, with which the concertgoer is at present almost equally unfamiliar; but that is only because opportunities for their proper cultivation seem, for some reason or other, to be unfortunately lacking. A sort of stigma, on the other hand, attaches to the piano duet; the average concertgoer, were he ever to hear one, would acknowledge the propriety of a note in the program (after the fashion set by certain operatic stars) to the effect that the performers undertake these small parts by special request of the management. Four hands on two instruments is quite correct, indeed fashionable; not a few artists have specialized, and won deserved reputation, in this field. But four hands on one instrument—that is entirely different. Indeed, it is difficult, on the spur of the moment, to recall any example on a first-class public occasion except the duet included in the Classical Concert Society's Schumann centenary celebrations last year; it would be very interesting to know how many have been heard in London within living memory—excluding, of course, works in which the duetists are merely two out of a larger body of performers, as in Schumann's "Spanische Liebeslieder," Brahms' "Liebeslieder Walzer," or the "Fantasia on the Tempest" in Berlioz's "Lélio."

No doubt the literature of duets is not very extensive, but still it contains not a few masterpieces by the great men; and anyhow it is quite as extensive as that for two pianos, on which there is no sort of restriction for concert purposes. It is natural that the latter should be the earlier (Couperin and even the Elizabethan Giles Farnaby have left examples), as until a keyboard ranging over five octaves was in common use, the association of two players at one instrument had obvious physical inconveniences. The small handful of pre-Mozartian duets are quite unimportant (the two duet-sonatas attributed to Haydn are spurious), but Mozart himself seems at once to have seen the possibilities of the form. The sonata in F major has considerable claim to take rank as the largest, in structural outline, of all that he ever wrote for either piano or piano and violin; and that in C major, slight and early though it is, contains one of his most unforgettable tunes. Then there are the beautiful G major variations which Mr. Borwick has made familiar in a solo arrangement of his own; and, finally, the two colossal fantasias, chiefly known now in organ versions—though these should perhaps be excluded, being themselves arrangements, perhaps by Mozart himself, from the originals written for a mechanical clockwork instrument in a Viennese Exhibition. Beethoven left only a few negligible trifles; but there are three portly volumes of Schubert.

When, not long ago, Dr. Allen produced at a Bach Choir concert Joachim's orchestral version of the "Grand Duo" (most probably unheard in England since the solitary performance at the Crystal Palace some forty years

before), the work seemed an entire novelty to almost every one; and there was not a little tendency manifested to dismiss it with rather contemptuous patronage as merely an arrangement of a duet. Had Schubert not been by some accident prevented from scoring its obviously orchestrally intended pages for himself, it would have been by now as familiar as the B minor and C major symphonies, with both of which it can, from first to last, very well hold its own; it is the great example of the neglect that may attach to a masterpiece simply by reason of the form in which it happens to be left. And then there are the "Divertissement à la Hongroise," the F minor fantasia, the variations in A flat, and so on; the military marches are virtually unknown in public except in Tausig's murderous solo perversions or on a brass band, and the noble "Funeral March" on the death of the Russian Emperor Alexander I is only heard on the organ, and very seldom even then.

Schumann's numerous duets are of less importance; but still how many of the lovers of the "Abendlied," in one or other of its countless arrangements, know the solo form authorized by its composer? Or take, again, those familiar violin pieces, the "Gartenmelodie" and "Am Springbrunnen," that similarly form part of the collection of "Vierhändige Clavierstücke für kleine und grosse Kinder." Why, again, should Brahms' partly arranged and partly original Hungarian dances be heard only in Joachim's or in some orchestral transcription, and his op. 39 waltzes only in the solo version by Bülow? His great set of variations on the theme which Schumann, in his madness, attributed to the spirit of Schubert, has escaped till recently; but now not a few organists are borrowing such sections of it as are manageable on their grasping instrument. It almost looks as if a composer might, if he so pleased, write piano duets ad libitum on the clear understanding that they should never be performed on a serious public occasion except in some unauthorized shape. Living composers fare no better than dead. Debussy's "En bateau" is familiar enough as a violin piece, but not as Debussy wrote it—even he is not supposed to know what he really wanted in the way of color.

Why should all this literature—and it is continually increasing in bulk—be condemned to be publicly unheard in its original form? There are pianists enough and to spare, and if they are willing to join forces on two instruments, why should they be unwilling to do so on one? The six handed effusions of Czerny and others no doubt give remarkably little elbow room even for children; but a modern piano is quite large enough for the comfortable accommodation of a couple of adults, so long as the music is written in reasonable style and not, as with some duet arrangements, devised so as almost inevitably to insure mutual scratching. If the old quaint notion that the primo is the post of exclusive honor still happens to survive, the two performers can alternate their positions; and an amicable understanding about pedaling is not beyond the bounds of possibility. Indeed, it seems that, after all, there is nothing at the bottom of the boycott but the force of association; we irresistibly connect duets with slippers and the schoolroom, and cannot bring ourselves to believe that they are as worthy of full dress as any other music.

And this attitude of disparagement reacts damagingly in the schoolroom itself. All educators are agreed on the great advantages of duet-playing for the encouragement of rhythmic and general steadiness and the advancement of

sight-reading (the impossibility of stopping to think is an extraordinary incentive to quickness of apprehension), but it far too often happens that material that is artistically poor is employed for these ends. There is hardly an even moderately well known piece in the whole range of chamber and orchestral or even choral literature which cannot be procured in a duet arrangement; but comparatively few teachers seem to make use of this wealth in their educational work. It does not seem at all an impracticable dream—if only the stereotyped grinding round of examination could be neglected!—to look forward to a time when all the music learning youth of the country should, by means of duets, be given working familiarity with most of the great masterpieces. In the nature of the case a duet arrangement does not demand any extreme technic; and nothing could be simpler, more beautiful, and more wholesome than an arrangement of a Haydn quartet. But as things are there is far too much educational use of original duets by composers of, to say the least, inferior genius to Haydn. Somehow or other, consciously or unconsciously, the duet is artistically despised; it is a useful technical medium, but it is not to be taken seriously as an instrument for permanent culture—for which it is, as a matter of fact, so pre-eminently fitted.

Only when a couple of music lovers are met together behind closed doors with few or none to listen does the duet, as things mostly are at present, enter into its real artistic heritage. But there is no adequate reason why this neglect should always continue. Why, in places where there is little opportunity for orchestral or chamber performances, should not duet arrangements form a regular and worthy part of whatever concerts there are?

Jomelli Booked for Nashville and Memphis.

Jeanne Jomelli, the soprano, has been booked for the concert courses to be given in Nashville and Memphis this coming winter. The series of concerts in both of these Southern cities will be attractive, as only artists of high rank have been engaged.

Madame Grosse-Thomason in Sea Cliff.

Berta Grosse-Thomason, the pianist and teacher, who is spending the remaining days of her holiday at Sea Cliff, N. Y., reports that her school in Brooklyn with the Morristown (N. J.) branch will be reopened September 15.

Is there any composition that can be made or marred more by the conductor than Schubert's "Unfinished"? How often we are compelled to listen to this beautiful work played in a sentimental, insipid fashion, suggesting nothing more than a long drink of sugar and water. Under some leaders, indeed, this music, intrinsically so delightful, can be made tiresome.—New York Press.

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